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Cinematographer

THE MAGAZINE OF MOTION PICTURE PRODUCTION

THIS ISSUE:

- **Filming of "Tales Of Hoffman"**
- **Hollywood Knowhow in TV Film Production**
- **American Cinematographer Awards Winners**

MAY
1951

DU PONT MOTION PICTURE FILM

LATITUDE . . one of the qualities of Du Pont "Superior" that has long been approved by prominent cinematographers everywhere. "Superior" 2 is an all-purpose negative rawstock that meets exposure requirements of high- or low-key lighting even when conditions are adverse. Its dependable uniformity is an additional advantage. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

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BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

Gene and Charlie Jones NBC TV's famous twin team, examine one of their Bell & Howell "70" cameras in a Korean forward area

NBC's newsreel men prove B&H cameras under fire

In the thick of the Korean action from the very beginning, the Jones Brothers have sent NBC-TV some of the finest War pictures ever filmed, including many exclusives. These movies were filmed under exceedingly tough and dangerous conditions. In fact, when Gene Jones was wounded in the cheat at the Inchon invasion, he had to inch his way back to the beachhead through hundreds of yards of severe fire . . . protecting the precious film in his B&H "70" for NBC-TV *News Caravan* viewers

Here's what the Jones Twins say about their Bell & Howell Cameras in a letter to Robert McCormick of NBC: " We try to ship or shoot 500 feet per day The Bell & Howell is a rugged little camera. Both of ours have been damaged in combat but we've managed to have them repaired by Signal Corps people "

Features of the New B&H 70-DL

3-Lens Turret Head for instant lens change, *Critical Focuser* permits precise focusing through the lens, *Viewfinder Turret* rotates positive viewfinder objectives to match lenses on lens turret, *Powerful Spring Motor* operates 22 feet of film on one winding maintains speed accurately throughout film run, *Hand Crank* for short double exposures, other trick effects and unlimited film run, 7 *Film Speeds* include 8, 12, 16 (normal), 24 (sound), 32, 48 and 64 (true slow motion) frames per second, *Film Plane Mark* for accurate focusing measurement, *Parallax Adjustment* corrects from infinity to 3 feet, *Eyepiece* focuses for individual sight variations increases illumination to the eye up to 600% Complete with 1" f/1.9 lens only, $369.85

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The Bell & Howell "70" camera is indeed a "rugged" camera But that isn't the only reason why it is the favorite of professionals and ambitious amateurs. This camera is designed to make the highest quality movies, yet can be carried anywhere . . either hand held or set up in a matter of seconds to shoot under the most adverse conditions

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Technical Editor, EMERY HUSE GLENN R. KERSHNER, *Art Editor*
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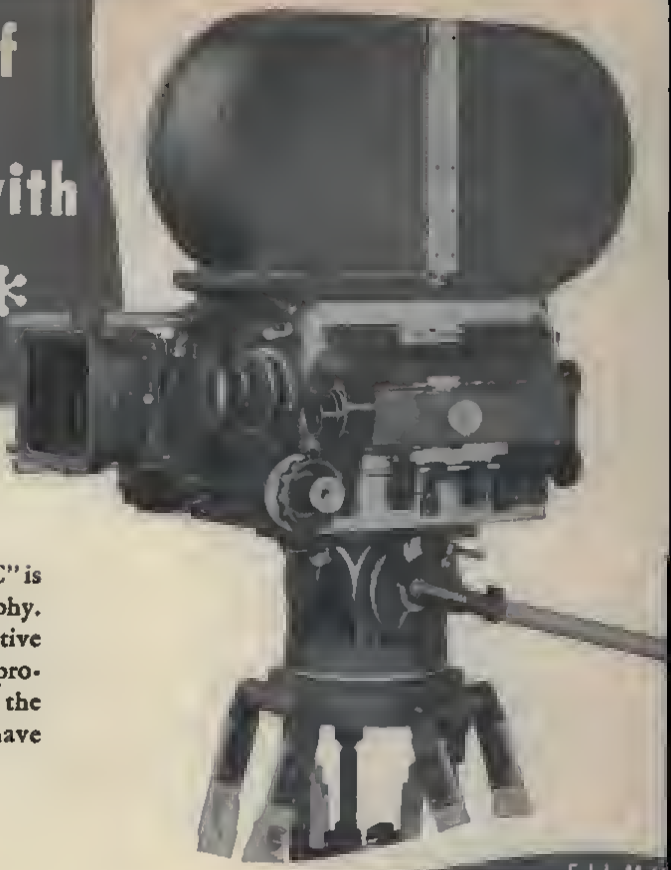
ON THE COVER

DIRECTOR Frank Strayer briefs John Archer, Marjorie Lord and Steve Brody before starting the camera on a scene for a dealer training film produced by Roland Reed Productions, Los Angeles, for Standard Oil Company. At far right is associate-producer Guy Thayer. Next to him is Walter Strenge, A S C, who directed the photography and whose story on the filming of Roland Reed productions appears in this issue. Seated on camera crane are operator George Clemens and assistant Keith Smith.

AMERICAN CINEMATOGRAPHER, established 1920, is published monthly by the A S C Agency Inc., 1782 N Orange Dr., Hollywood 28, Calif. Entered as second class matter Nov. 18, 1937, at the postoffice at Los Angeles, Calif., under act of March 3 1879. SUBSCRIPTIONS United States and Pan American Union, $3 00 per year. Canada $3 00 per year. Foreign, $4 00. Single copies 25 cents, back numbers 30 cents; foreign single copies, 35 cents, back numbers, 40 cents. Advertising rates on application. Copyright 1951 by A S C Agency Inc.

The great films of Today are shot with a *Mitchell**



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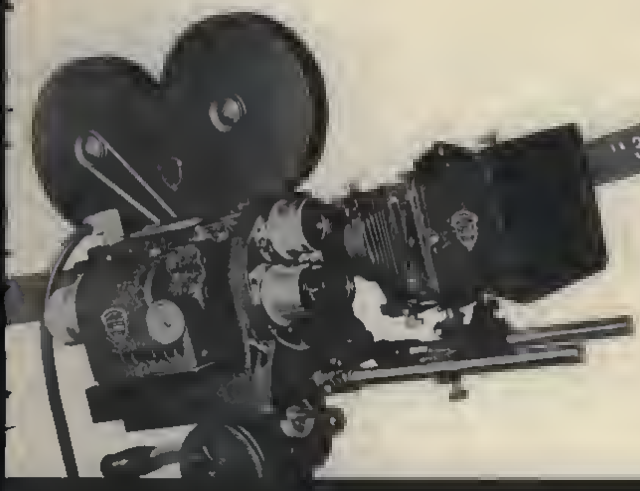

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Hollywood
Bulletin Board

RAY RENNAHAN
A S C Prexy

THE AMERICAN Society of Cinematographers, last month, re-elected Ray Rennahan its president to succeed himself for a second term. Other officers also re-elected are Fred W. Jackman, executive vice-president, John W Boyle, secretary; and Charles Rosher, sergeant-at-arms. New officers elected are Hal Mohr, 1st vice-president; Arthur Edeson, 2nd vice-president, Charles G Clarke, 3rd vice-president, and William V Skall, treasurer.

The 1951 Board of Governors includes, in addition to the above officers, George Folsey, Lee Garmes, Alfred Gilks, Milton Krasner, Victor Milner, Leon Shamroy and Joseph Walker. Alternates are Arthur Arling, Joseph Biroc, Robert deGrasse, Paul Eagler, Sol Halprin, Stanley Horsley, Ernest Miller, Sol Polito, Walter Strenge and Phil Tannura.

Rennahan, who joined the Society in 1938, is considered one of the industry's top Technicolor cinematographers. A two-time Academy Award winner, he received his first "Oscar" in 1939 for the photography in Technicolor of "Gone With The Wind," in association with Ernest Haller, A S.C. In 1940 he received his second Academy Award for the direction of Technicolor photography of "Blood And Sand," in association with Ernest Palmer, A.S C.

In unanimously re-electing Fred W. Jackman executive vice-president of the Society—for his eighth term in office—the Board of Governors reaffirmed the Society's confidence in his management of its affairs. Having retired several years ago from directing the photography of motion pictures, he has since devoted his efforts to the welfare of A.S.C. members, programming its monthly meetings, and chairmanning the Editorial Advisory Board of the *American Cinematographer*.

As a result of the A S.C 1951 elections, Hal Mohr, currently directing the photography of Marlene Dietrich's current starring vehicle, "Chuck-A-Luck," was advanced from 2nd vice-president to 1st vice-president. Arthur Edeson, who was 1st VP during 1950, swapped places with Mohr—is now 2nd VP. Charles G. Clarke, president of the Society during 1948 and 1949, was returned to the roster of Officers as 3rd VP William Skall, 3rd VP last year, is the Society's treasurer for 1951.

•

New Members elected to membership of American Society of Cinematographers last month include Benjamin Berg, American representative for Eclair-Paris, Hollywood; William J. Wade, camera department head of Republic Studios, Hollywood; and Robert P. Young, who recently succeeded Kneeland Nunan as manager of professional motion picture sales for Ansco in Hollywood.

•

Nominated for the 1951 election of the Board of Governors of the Academy of Motion Picture Arts and Sciences, to represent the industry's cinematographers, are Charles G. Clarke, Lee D Garmes Winton Hoch, Milton Krasner, Victor Milner, Hal Mohr and Joseph Ruttenberg—all members of the A S.C. Ballots have been distributed to AMPAS members to elect twelve new members to the Board. Voting deadline is May 10.

•

John Arnold, A.S.C., has improved the camera rotor, described in the February issue of *American Cinematographer*, so that it now may be driven by electric motor, either induction or sync. According to Arnold, it is now possible to use rotor in making process shots, turning the camera a second time in step with pattern of camera travel on the first take.

•

Silver Spurs Award for best photography of a western outdoor motion picture will be made by Reno, Nevada, Chamber of Commerce in mid-May. Governor Charles Russell of Nevada will present the award, along with others for best achievement by western actor and best direction of a western picture. Presentation ceremonies will climax a three-day celebration and banquet in Reno in honor of western films and their makers.

•

John Boyle, A.S.C., will leave for the High Sierras first week in May to photograph sheepherder's activities for a new short subject he is producing in 16mm Kodachrome.

•

Ray Fernstrom, A S.C., between picture assignments is designing new toys for children, following the acceptance of his design for a Hopalong Cassidy horse attachment for kid's tricycles.

•

Lee Garmes, A.S.C., recently received a fan letter from a woman theatre-goer who only recently saw "Shanghai Express," filmed over 20 years ago and starring Marlene Dietrich. Letter complimented him highly on the lighting and photography.

•

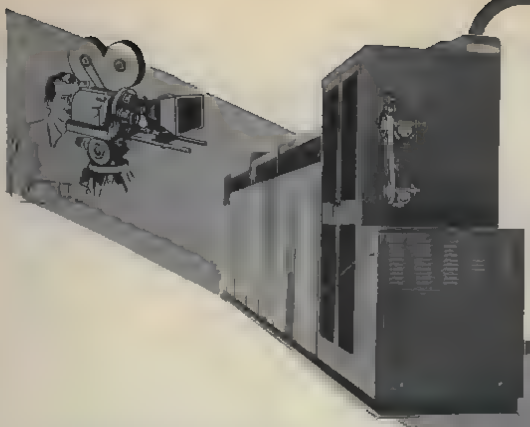
Methods of photographing and projecting high-speed and time-lapse three-dimensional motion pictures, and techniques developed for making X-ray motion pictures by photographing fluoroscopic images were on the agenda of the 69th Semiannual convention of the Society of Motion Picture and Television Engineers which opened in New York at Hotel Statler April 30.

•

Walt Disney has a standing offer to purchase good 16mm Kodachrome footage shot by amateurs, semi-pros or professionals of unusual nature subjects, for the company's series of nature and wildlife short subjects. Both "Seal Island" and "In Beaver Valley," each an Academy Award winner, were shot by independent 16mm cameramen. Company

(*Continued on Page 206*)

THIS CUT of James D. Gordon, A S.C., was reluctantly omitted from the picture layout of Academy Award winners in last month's issue, due to a misplaced photo and the press of deadline which made it impossible to secure another. Gordon, director of photography at 20th Century-Fox, received the award for Special Achievement in design and application of a multiple image viewer for simplifying special effects for black-and-white and color photography



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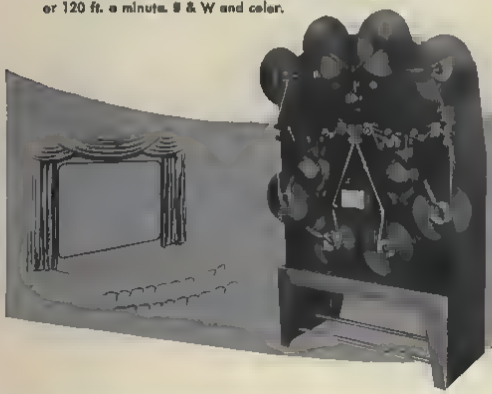

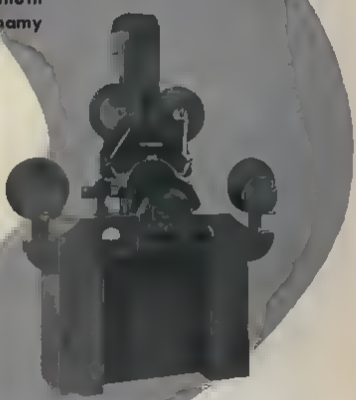

COLOR AND DENSITY SCENE TESTER and Sensitometer Combination accommodates single frame print tests with 15 combinations of print filters. Provides a quick, easy and accurate method of determining the proper filter pack to be used in color printing. Valuable in balancing two print stock emulsions, indicating variations in overall speed and individual layer speed and in determining the proper processing techniques to control variables of contrasts.

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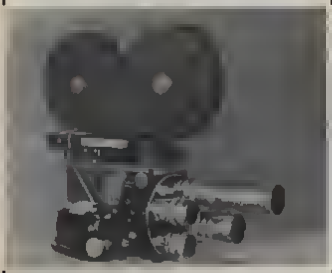

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WHAT'S NEW

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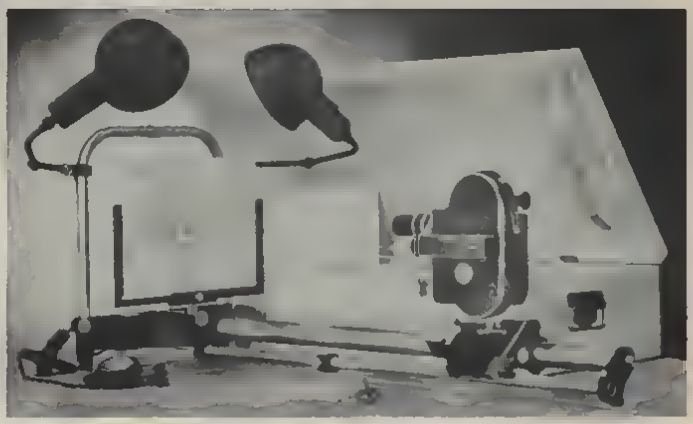

Paillard-Bolex Movie Titler

• **MAKING MOVIE TITLES** of real professional quality, is a simple matter with the new Paillard-Bolex Movie Titler Its ingenious design speeds up and simplifies the operator's work considerably, making titling for the first time a truly "fun" part of the movie making hobby

The titler's comprehensive set of components makes it extremely adaptable for making scientific and advertising films and animated cartoons The titler can be set up either vertically or horizontally. It is supplied either alone, as a basic titling set intended chiefly for making simple titles, or equipped with accessories for the most complicated trick effects.

Twin reflectors mounted on jointed arms take photoflood lamps to give necessary title card illumination. A spring-mounted metal tape measures automatically the distance between title card and plane of film in camera.

The accessory kit provides for scroll, revolving and flop over titles, animation and animation effects, and a special miniature stage provides for filming at close range small objects—a valuable adjunct in making TV commercials and advertising films.

Basic titler in compact case, weighing 60 lbs. in all, sells for $180.25. Data and prices on additional equipment may be had by writing Paillard Products, Inc., 265 Madison Ave., New York 16

• **IF YOU'VE NEVER USED** more than one lens on your cine camera nor tried a filter for outdoor movies, better read the latest of the "Tips" booklets just published by Bell & Howell Company, Chicago, Ill.

Tips On Movie Camera Lenses and Filters, a 32-page booklet, explains in non-technical language why, where and when to use lenses and filters.

Copies are available from all Bell & Howell dealers, or from the company, 7100 McCormick Road, Chicago '5, Ill. The cost is a mere nickle . . . and worth many times more.

• **FAST FINGERTIP** film roller release and positive film roller contacts are two of the advantages claimed for the Syncrometer film synchronizer, manufactured by National Cine Equipment, Inc., 20 West 22nd St., N. Y. City.

A high-quality precision instrument for measuring either 35mm or 16mm film, additive type assembly permits any combination of 16mm and/or 35mm sprockets. Unit is of the foot-linear type,

(Continued on Page 174)

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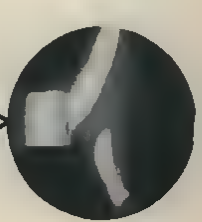

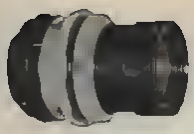

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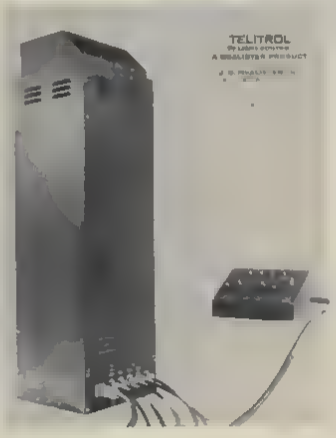
WHAT'S NEW

In Equipment, Accessories, Service

(*Continued from Page 172*)

graduated and engraved for 40 frame divisions of the 16mm sprockets and 16 frame divisions on the 35mm sprocket. Film tripper shoes are a feature which prevents film creeping under sprockets. Veeder counters operate both forward and reverse, adding and subtracting the film footage. Finish is attractive gray hammertone with polished aluminum trim.

• **FOR TELEVISION,** a new light control has been developed by J. G. McAlister, Inc., Hollywood, Calif., Tradenamed the Telitrol 2-unit apparatus provides complete control of set lighting, including dimming, from midget remote control. For use with illumination units operating on AC current only, apparatus



provides individual and master control, preset control and douser control.

Unit pictured is made up of five 2,000 watt Powerstat voltage controls in a single all-metal cabinet 15x15x60 inches in size. A single multi-conductor cable runs to the control cabinet, 9½x13 inches in size. Each voltage control will black out any lamp from 10 to 2,000 watts. There are six of these — five for the individual controls and one master-switch that interlocks and permits operating the other five as a single unit.

Equipment is the first introduced to the industry offering light control facilities in such compact unit and with a separate light-weight remote control switching panel.

Manufacturer states Telitrol units have been installed in KLAC and CBS television stages, and that units are also adaptable to set lighting control for TV film production.

• **ESSENTIAL EQUIPMENT** for editing movies, professional or amateur, are the smooth, soft rayon tricot Tenplus Gloves which protect films from finger marks, fuzz, etc. White washable and specially

designed, they are made in three sizes: small (7-8), medium (8½-9), and large (9½-10½). Manufacturer is The Tenplus Company, 43A Garden Drive, Roselle, New Jersey.

• **ANY FIELD OR STUDIO** camera — 35mm or 16mm — may be used as an animation camera, when mounted on the Ani-Stand, new animation stand manufactured by Motion Picture Printing Equipment Company, 8136 N. Lawndale Ave., Skokie, Ill.

Camera carriage is adjustable up and down, employing an Acme screw which is motor-driven in either direction, it may also be manually operated. Carriage is of turntable type, rotates a full 360 degrees. Camera may also be moved 5 inches north or south of plateau optical center.

Platen is compressed air operated. Air pressure may be controlled at various degrees from 5 pounds up. Size of animation table is 26 inches wide by 43 inches in length. Height from floor is 32 inches. Standard registration pins are used. Descriptive brochure is available.

• **NEWS BRIEFS** — Joseph H. Tanney, head of S.O.S. Cinema Supply Corp., New York, has donated a 5-ton refrigeration plant to the Israeli Government . . . Kinevox, Inc., makers of synchronous magnetic recorders and equipment, move to their new building opposite Warner Brothers Studio in Burbank May 10th . . . Fairchild Recording Equipment Corp., Whitestone, New York, has appointed Ray F. Crews vice-president in charge of sales.

New Bolex TV Film *Titler* has so many professional features!

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A superlative movie titler for all 16mm and 8mm movie makers.

The Bolex Movie Titler is built to the high standards of Swiss precision craftsmanship, not down to a price Yet dollar for dollar it is the finest value in its field—no other equipment of this type can offer the same ruggedness and versatility so essential to professional 16mm film makers of advertising and television films.

Its rock steady track and massive camera cradle (with rack-over for perfect centering) accepts not only Bolex H cameras, but all Bell & Howell and Kodak Cine Special models—as well as every type of 8mm movie camera.

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Kit may be purchased separately: it includes—

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3. Turntable for operation in horizontal or vertical position
4. Drum for horizontal or vertical work
5. Transparency, screen and mirror frame
6. Animation frame with registration pins
7. Hand-crank calibrated drive
8. Tilting or pivoting plates for horizontal and vertical flip-flaps
9. Additional stem for three-plane work

Above Accessory Kit, weight 10 lbs., including F.E.T. $165.00. Basic Titler and Accessory Kit, wt. 70 lbs., inc. F.E.T. $345.25

BOLEX FILM TITLER

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FROM YOUR BOLEX DEALER

Literature on request from

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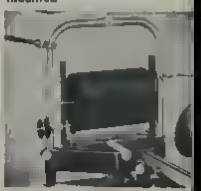
Rotating table, horizontally mounted with friction drive

Roller screen, horizontally mounted

Flip flops, horizontally mounted

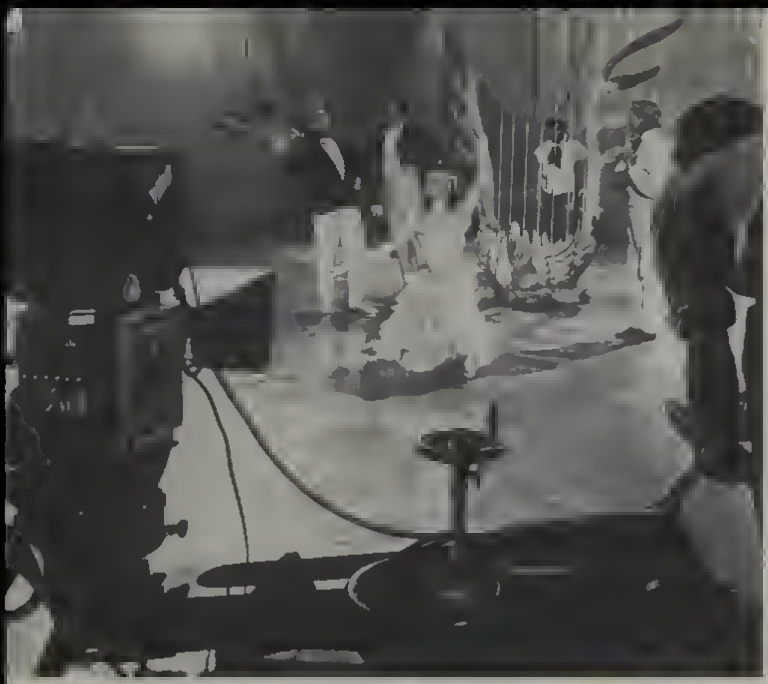
Animation frame with Titler in vertical position

Rotating table vertically mounted



Roller drum, horizontally mounted

Transparency screen frame



THE USE OF BALLET form was a natural and almost inevitable part of the production plan, since it was the producers' intention to illustrate "Tales Of Hoffman" cinematically, rather than film a theatrical production of the opera. All sets are simple, consisting mostly of vast draperies, plaster props and cellophane.

"Hoffman" Sets New Pattern In Film Making Technique

Filming of famous opera followed new conception of production, which saw conventional sets eliminated and cinematic effects made with camera on the set.

By CHRISTOPHER CHALLIS, BSC FRPS
As told to
FREDERICK FOSTER

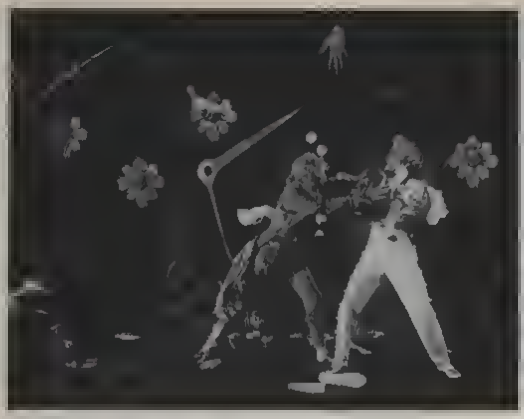
THREE YEARS AGO, British film makers Michael Powell and Emeric Pressburger presented ballet on the screen in an entirely new way. Their film, *Red Shoes*, in Technicolor, confounded critics by winning international acclaim among balletomanes and laymen alike.

Conducting the music for the *Red Shoes* ballet was Sir Thomas Beecham. It was his first association with the cinema for many years, and his first association with Powell and Pressburger. Sir Thomas suggested that if they were thinking of putting opera on the screen in color as they had ballet, *The Tales Of Hoffman* would be an ideal choice. They agreed. Then production designer Hein Heckroth, who had executed set designs for eight stage productions of *Hoffman* in Germany added his voice. Heckroth has long had the idea that detailed lath and plaster set construction generally believed to be the hallmark of an important feature film, is unnecessary. As did Hamlet, he says "The play's the thing!"

Likening his film set designs to a Rembrandt portrait which merges into a dark background, Heckroth believes that on the screen, too, audiences focus only on the actors. Backgrounds should be merely non-distracting "settings" which set the mood but do not clutter the eye. Thus most of the sets for *The Tales Of Hoffman* are mainly huge gauze drapes, dyed and decorated to suit the setting. A classic example is the set designed for Olympia's bedroom in Act 1. An ornate swinging bed hung in the middle of a completely circular room. Walls were of yellow dyed muslin, the entrances a clever arrangement of drapes. Two yards away hung a further circular sweep of muslin. At the back again a yellow-painted backcloth. The impression of depth through the gauzes, and of reality to the cellophane chandeliers hung between the two layers was achieved by the lighting.

Thus all the simplicity and the economy of Heckroth's style of theatrical stage settings were employed in the making of *The Tales Of Hoffman*. Obviously, this radically new cinematic technique called for a new approach in photography. Happily there were few insurmountable problems for me due mainly, to my being able to work with Mr. Heckroth in the early stages of planning the sets. He decided that we would strive to get every possible effect with the camera on the floor, and not resort to special effects. An example is the third act. This is a Venetian scene with a gondola moving on the placid waters of a canal. Instead of flooding the stage with water and using a real gondola we produced the desired effect by illusion. The gondola, for the most

CHRIS CHALLIS (in checkered jacket) shown with crew that aided him in the Technicolor photography of "Tales Of Hoffman." Others, from left to right are Bill Wall, George Minassian, Fred Francis, Sydney Streeter and John Kelz. Challis was associated with Jack Cardiff in photographing "Red Shoes," made by producers of "Hoffman."



SCENE in Act I of "Hoffman" which typifies Heckroth's technique for simplicity in set design. He believes backgrounds should be simple, permitting audience to concentrate on players

WATER was not employed for this setting of lily pond for the Dragonfly Ballet. Instead, layers of painted gauze, cleverly decorated, produced the desired illusion. Effect scene required no major set construction

ANOTHER example of simple set construction for "Hoffman." Background is huge circular diorama. Trees are cutouts, such as are employed in theatre sets. Careful lighting contributed to the illusion

IT WAS THE producers' belief that the magic quality of the camera, unbound by stage and sides of a set, as in the theatre, should be used to enable audience to get close to the dancers, see pattern of dance

part is a cutout; the water, yards and yards of dyed gauze stretched across the stage and sprinkled with brilliant sequins. The effect on the screen is startling and in keeping with the fantasy scheme of the production itself. Here again, new applications of lighting coupled with Heckroth's stagecraft enhanced a relatively simple and old established stage technique.

The Tales Of Hoffman perhaps is the first feature production made around a sound track. The Royal Philharmonic orchestra and our singers recorded the entire score before a camera turned. There is no dialog anywhere in the picture. The dancers in leading roles had to sing along in synchronization with the playback of the sound track and to make lip movements coincide with the music. This is reversing the usual order of film making, but logically in an opera film the music is of prime importance.

When the recording on film was completed to his satisfaction, Sir Thomas Beecham's active participation in the film ended. The recording was transferred to discs, to be played back on the set during production, and for use by the music coach whose job it was to familiarize the actors with their part. It was impossible to script the film in the conventional way. As a corollary to the libretto, Powell and Pressburger wrote a broad treatment, but detailed action had to be worked out closely.

Since it was the producers' intention to illustrate *The Tales Of Hoffman* cinematically, rather than film a theatrical production of the opera, the use of ballet form for this purpose was a natural and almost inevitable part of the production plan. Frederick Ashton was appointed choreographer. In planning the ballets, Ashton made full use of the plasticity of the film medium which he finds most exciting. He believes that the magic quality of the camera, which is unbound by a stage and three sides of a set as in the theatre, should be used to enable the audience to get close to the dancer and see the patterns of the dance from different angles. Designer Heckroth's simple settings fitted this concept exactly.

In many instances, no real sets were built at all. We simply used a painted backdrop of gauze, with spots highlighting the important props in the scene.

(Continued on Page 194)

ON SUCH MOUNTAIN ponds as this, daily shots for "Across The Wide Missouri" were made by mounting the camera on a reinforced rubber life raft, which was drawn or fathered securely with aid of stout ropes (arrow). Raft proved remarkably stable, netted highly effective shots.

No Time For Weather

Neither rain nor snow nor sleet nor clouds stopped this camera crew on its appointed task of filming "Across The Wide Missouri."

By WILLIAM MELLOR, ASC
As told to
JAMES MERRICK

When Director Bill Wellman and I climbed into a plane some months ago to film *Across the Wide Missouri* on location in the Colorado Rockies, I had the feeling it would be different from our previous association.

It was.

The last time Bill and I were together at Metro-Goldwyn-Mayer on *The Next Voice You Hear*—we worked almost entirely on one stage, slightly cramped but level. The prospects of working right in the heart of the Rockies sounded intriguing.

It was Bill's idea, aided and abetted by Robert Sisk, our producer, to recapture the primitive atmosphere in which the Mountain Men worked in the 1830's. Our locations, between Durango and Silverton on the Animas River, were authentic. Local records reveal that the streams and lakes we photographed had been trapped by a St. Louis fur company as late as 1831.

Well, the place hasn't changed. About the only advantages we had over those early trappers were a camera and walkie-talkie-cum-telephone connection with Culver City.

Locations had been selected ahead of time. But Bill Wellman, perfectionist and part mountain goat, later commandeered a jeep and found sites which I doubt even the Mountain Men trod. (He was driven by studio driver Gil Casper, who got his basic training for this sort of thing spearheading Patton's tank drive across Europe!)

For one sequence we went in the way the trappers did, hacking a path with axes. Cables, lights, and the Technicolor camera were packed in on mulehack. I figured lights would be necessary because of the dense green foliage. Extreme contrast caused by sunlight could be avoided by use of arcs. As it turned out, the sun never even hit once where we worked.

Normal camera problems faded before the basic "physical" aspect of *Across the Wide Missouri*. Without the "Blue Goose" we would have been helpless in the rugged terrain of that two-mile high elevation.

The "Blue Goose," described in a previous edition of the "Cinematographer," is a new innovation in camera cars that does everything but play canasta. It navigates seemingly impossible terrain. The car, which makes possible boom shots

MOBILE camera car, dubbed the "Blue Goose," made possible the use of heavy Technicolor camera in the most remote and rugged mountain locations. Car will go anywhere a jeep can be driven, according to director of photography William Mellor, A.S.C., seated at rear of camera.

admit a "shooting in the dark" feeling without rushes.

We saw none. But Bob Sisk, Dore Schary and others back at the studio wired daily praise; I would cheerfully have traded all the trout in Colorado for a look at one set of dailies. (Bob Surtees tells me he experienced this same "empty" feeling while shooting *King Solomon's Mines* in Africa.)

With our main locations at altitudes ranging from 9,000 to 14,000 feet — at Red Mountain Pass, which we learned was the point of origin for all Rocky Mountain storms! — we soon adjusted ourselves to the daily routine of rain, sleet and snow. Invariably we encountered such weather every day half-way through lunch, regardless of what time we broke!

When storm clouds gathered, Bill Wellman would check with me on light, and even if we were in the middle of a long scene, he would switch to another sequence, picking up the interrupted shot later when light conditions matched. We worked all the time on this basis, with two stand-by set ups. While we worked at "A," grips would be setting up "B" and "C" sites, giving us flexibility of choice. We had two portable generators on trucks. At some sites we had to "mush" in the generator on large wooden sleds.

(*Continued on Page 199*)

ABOVE rugged timberline in Colorado Rockies, crew had to transport lights, cables and camera equipment to shooting location on horseback. High elevation added to difficulties, also.

anywhere a jeep can go, is essentially a 4-wheel-drive war surplus weapons carrier. On the front has been mounted an hydraulic lift capable of hoisting any weight up to three tons to a height of 20 feet. The hydraulically operated platform holds camera, crew and lights rock-steady at its maximum height or 2½ feet below ground level, as when shooting over river bank or downhill. Since we returned from Colorado, George Dye and Howard Cooley, its designers and builders, have revamped their baby, giving it 16 speeds forward, a self-contained tape-recording unit, and parallels over cab and body to accommodate three cameras. Cameras now may be pointed directly overhead or straight down, while maintaining absolute rigidity for process shots.

Supplementing the "Blue Goose" were Navy life rafts. On these we rigged camera platforms for lake-to-shore shots. The rafts stay level, eliminating the need for building camera tracks out into the water and attendant loss of time when the tracks must be removed for reverse shots. (Rafts, too, make excellent lunch hour "fishing barges." Grab a sandwich and rod, and you have fresh trout for dinner.)

Operating a thousand miles from base, as it were, in a completely self-contained unit housed in a tent city, I must

HERE grips replace horses to carry camera (arrow) on a litter to location for shooting. Scene is Indian village high in the Rockies where important action for "Across The Wide Missouri" was staged.

BATTLE OF PHILIPPI was staged on desolate shore of Lake Michigan Here tha starkly encivilized character of the nightmarish landscape appears as a backdrop fashioned by Salvador Dali. Such intelligant employment of existing locales by David Bradley testifies to his enviqua ganies

"Caesar's" Hollywood Triumph

The film capital acclaimed this 16mm motion picture and gave opportunity to its maker to become one of its professional film producers.

By HERB A. LIGHTMAN

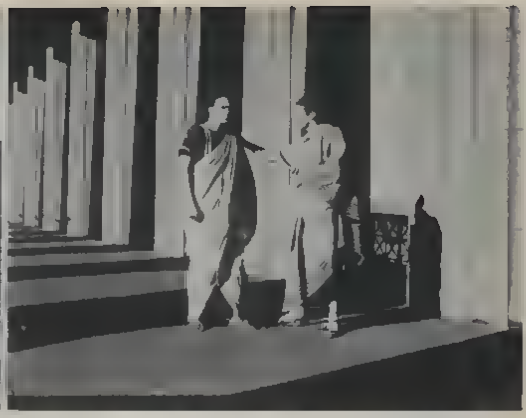
DAVID BRADLEY gave citizens of Winnetka, Illinois, their first taste of film making on a professional scale when in 1937 he cast a number of the town's most personable and talented citizens in his first ambitious 16mm motion picture — a feature-length production of *Treasure Island*. Even more ambitious were his 16mm versions of *The Christmas Carol, Emperor Jones, Oliver Twist* and *Peer Gynt*, which followed with professional regularity.

Following advent of World War II, Bradley journeyed to Hollywood to enter Army Signal Corps training for combat cameraman. The schooling was conducted by some of the motion picture industry's top directors of photography. After his discharge from the Army, and with a considerable education in professional movie making now under his belt, Bradley returned to Winnetka and resumed his picture making. He beat his ex-schoolmate, Orson Welles, to the draw by producing a creditable version of *Macbeth* in 16mm. The production enjoyed wide circulation and spurred Bradley to greater accomplishment. His next undertaking was *Julius Caesar*, in 16mm sound. This picture served to bring his exceptional talents to the attention of Metro-Goldwyn-Mayer Studios. The result — Bradley was summoned to Culver City where he is currently being groomed for a berth as producer-director on MGM's formidable production staff.

For Bradley, this is a long cherished dream come true. Here, as a result of his extraordinary 16mm movie making talents, he has achieved a goal sought by countless non-professional film makers which few, indeed, attain. For among the nation's seemingly talented cine filmers, very few possess the imagination and the initiative necessary to the production of mature theatrical films. Bradley's case proves there are exceptions, of course, and that recognition of non-professionals by Hollywood *is* possible.

Bradley's *Caesar* is a thoroughly pro-

PRUDENT use of reflectors enhanced the photography throughout the entire production of "Julius Caesar." A Cine Special and a 16mm Filmo were employed on most exterior locations



NED-SOMAN architecture of Chicago's Museum of Science and Industry, Soldier's Field, and Elk's Memorial enabled Bradley to achieve backgrounds for his picture vastly more imposing than any studio sets

fessional production. It owes its smooth dramatic and filmic mounting to the wealth of research and careful preplanning that went into its conception. Long before a camera turned, the script was carefully edited (but not rewritten); scene sketches were made for each composition in the story board manner, and long passages referring to off-stage action in the play were tightened up and presented as flashback action sequences. The entire treatment of the film was developed strictly in screen terms, rather than as a filmed version of a stage play.

The stylization of the film has a unity which extends to direction, acting, photography, special effects and editing. Complementing the ominous undercurrents of the play itself, these elements combine to give the events portrayed a mood of immediacy and political portent. The viewer feels that not only are the events significant in a social sense, but that they belong to no one age — that with a slight change of costume and idiom they might be happening today. The successful conveying of this idea is a tribute to Bradley and his fellow technicians.

The acting in Bradley's *Julius Caesar* is generally very good, although in a few cases dramatic ability had to be sacrificed in favor of securing the correct physical types. Harold Tasker, former Princeton Triangle Club player who is now a Chicago advertising executive, played the part of *Caesar* quite capably. Charlton Heston, who had appeared with Katherine Cornell in *Antony and Cleopatra* and who now is in Hollywood, joined the cast to deliver a virile and sensitive performance as Mark Antony. Bradley himself took time off from his producer-director chores to create a well-modulated and skillfully underplayed portrayal of Brutus.

Particularly well-handled are the mob scenes, especially those in the Forum-Oration sequence. The burning of Rome and the mob murder of the poet Cinna surrounded by a ring of fire are very forcefully depicted. Calpurnia's nightmare sequence, full of storm and symbolism, is something of a mood masterpiece.

The photography in *Caesar* is outstanding. Departing from the Hollywood style in which modeled lighting predominates, director of photography Louis McMahon made fine use of natural light sources, letting the light fall

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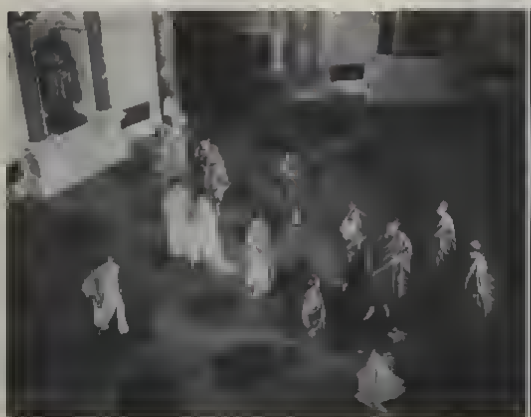
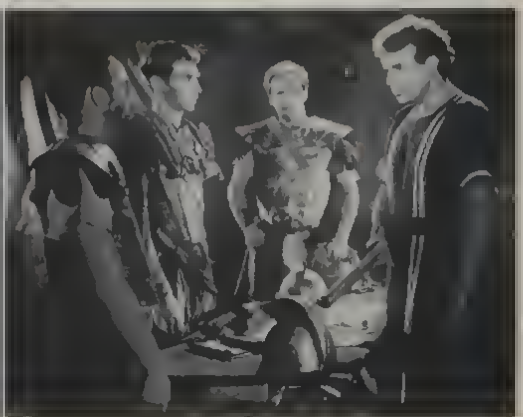
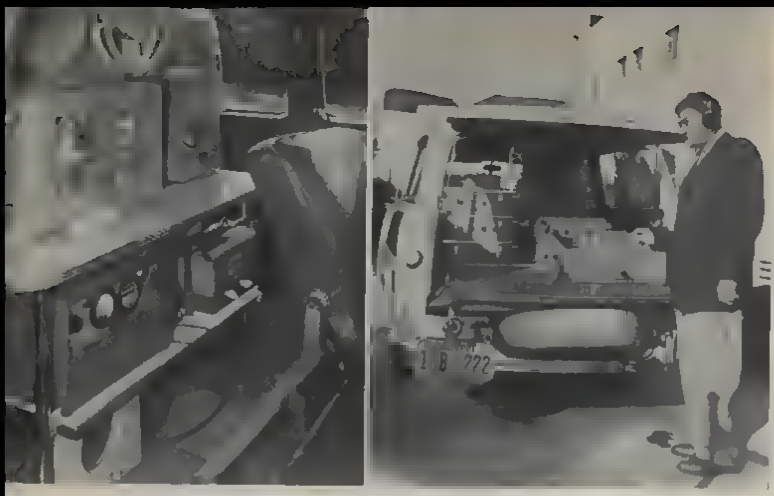


IN BRADLEY's "Caesar" granite looks like granite, and marble is unmistakeably marble. Natural settings permitted camera to move back for long shots of magnificent scope and power.



BRADLEY's costuming matched the professional quality of his lighting, staging and photography. Those costumes not made by members of his company were rented from costume supply houses



TYPICAL PORTABLE installation of Westrex magnetic film recording equipment is pictured above. At left is shown units of the Westrex 1035 system, recorder, soundproof inverter case, meter control unit and customer's monitor and playback amplifier. At right, Earl Snyder of United-International Productions, operates mixer on tailgate of station wagon

The Westrex Magnetic Film Recording Systems

Western Electric subsidiary offers both portable and fixed studio systems using 35mm, 17½mm or 16mm film.

By RALPH LAWTON

RALPH LAWTON'S article is the first of a series to be published describing the various magnetic film and tape recording systems now on the market for professional use. Publication of the series is in answer to reader demand for information on this equipment which is finding wider use day by day both in the major studios and among producers of industrial and television films. The equipment of another leading manufacturer will be described in the June issue.—EDITOR

BESIDES THE many other advantages which magnetic film recording holds, it has greatly eased production problems of industrial and television film producers as well as those of the major studios by making possible sound recording at lower cost.

Among the factors contributing to this lowered cost are (1) the relatively inexpensive magnetic recording film stock, which can be used for and amatorized over a number of film productions; (2) the fact each take can be played back immediately, if necessary, and bad takes erased and the film re-recorded; and (3), the advantage of eliminating the re-recording for printing [illegible] the best take.

Interest in magnetic recording, which has been increasing for the past three years crystalized into action in many major studios last year following the introduction of the Westrex Series 1000 magnetic film recording system. The Westrex Corporation is a subsidiary of the Western Electric Company and has its own subsidiary, Sound Services, Inc., in Hollywood which is equipped to service local radio, television and motion picture studios with Westrex magnetic film recording.

There are two Westrex magnetic recording systems. (1) the fixed studio and (2) the portable location recording system. Both will record on any of the three sizes of magnetic film. A reverse rewind is provided operating at three times the forward recording speed. Each complete system includes two dynamic microphones, a microphone floor stand, a two-input position mixer and transmission unit, a magnetic recorder, a power control unit, a complete set of spare glassware and fuses, and all interconnecting cables for operating from a single phase, 50 or 60 cycle, 115-volt power source.

The RA-1385-A Mixer-Amplifier Unit is a small portable unit containing all of the amplifier and equalizing transmission equipment, except that associated with the film monitor circuit, and provides two microphone input positions, each with a mixer control and separate variable dialogue equalizer. Variable mid-range intelligence equalization is provided in the plug-in equalizer unit of the main amplifier. A high speed volume indicator is included as well as high-quality, low impedance, headset

(*Continued on Page 200*)

SERIES 1000 portable unit in use in Spain. Here equipment is mounted in passenger car and the mixer operates from car's trunk rack

M-G-M used the Westrex 1035 portable magnetic film recorder in the production of "Teresa," filmed high in the Apennine Mountains of Italy.

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TRANSLUCENT photo backgrounds augment standard set construction for series of half-hour TV mystery films being produced in Hollywood by Louis Weiss, veteran film maker, and photographed by Elmer Dyer, A.S.C. (left). Dyer brings to Weiss' productions all the photographic knowhow gained in more than thirty years experience as Hollywood studio cameraman

Hollywood Knowhow In TV Film Production

Top quality photography essential in bringing to TV screens the best in a good script and capable cast.

By LEIGH ALLEN

IF THE END PRODUCT itself is the gauge by which all phases of a television film producer's operations must inevitably be judged, then the series of half-hour Craig Kennedy mystery films currently being produced in Hollywood by Louis Weiss must inevitably place this producer near the top of the list of quality TV film makers. Quality is what earned for his early-day feature films the solid reputation that gained him recognition as one of the film industry's leading low-budget and serial film producers. Weiss, who brought to the screen many of the early-day Tarzan films, is said to have launched Columbia Pictures in its profitable serial film business. He now brings to television a talent for quality-economy film production that successful TV film making demands.

While quality is the watchword that guides the scripting, set designing, casting, and the photography of Weiss' television films, it is with the photography we are chiefly concerned here. To direct the photography of this initial series of TV films, Weiss has chosen a veteran of the motion picture studios, Elmer Dyer, A.S.C. Dyer, who built a reputation in the late 30's as a standout aerial cinematographer, probably has photographed as many different types of motion picture productions as any man in the business. Of the old school, Dyer has a flair for getting his lighting and setups done with a minimum of delay. His camera crew moves through scores of pages of script in the course of a day, enabling Weiss to turn out one complete half-hour TV film every three days. Some TV film producers are doing the same thing in two, but Weiss prefers to take the additional day, which is made economically possible by savings skillfully effected all along the way.

One example of how economies are effected is the use of the late model Mitchell BNC 35mm camera instead of older type cameras. The BNC, with its built-in blimp and improved mechanism, clips minutes from the time required in making new setups, loading of film etc.

Still another and important economy is the use of magnetic film recording. Weiss utilizes the services of Glen Glenn Sound Company which has its facilities piped direct to the sound stage. It is only necessary for Weiss' sound crew to plug the microphone cable into a wall receptacle on the sound stage. Thus the sound mixer and his equipment is eliminated from the set, affording more room for crew, cast and the camera to move about.

Every set is constructed in the pattern of standard studio sets; there is no sloughing off with painted sets, as has been the practice with some producers of TV films, following the pattern set by so many live TV shows. Because there is considerable need for semi-exterior effects, such as the skyline of a big city, or the view of buildings from large windows or a tenement rooftop, photo enlargements of actual city buildings and skylines are used as backings and dioramas, instead of painted backdrops. Known in the industry as Adelite backgrounds, these are produced on large translucent plastic sheets and illuminated from the rear by reflected light. "Adelite backgrounds make my lighting problems simpler," said Dyer, "and pictorially they are far more realistic and effective than others we might use."

Dyer describes his set lighting as "not flat, but predominately round." In the beginning, when first he undertook the photography of films for television he followed the proved lighting techniques for the medium set down by Eastman Kodak engineers in a booklet on the subject which that company issued a year ago.

Proper makeup, Dyer has found, is a factor that is just as important as in feature film photography, and is closely tied in with his lighting scheme. On his recommendation, all male players use

the same type and grade of makeup, the same goes for all women in the cast except that the makeup is 3 points lighter than that used by the men. Result of all this is that set lighting is simplified and there is less need to provide special lighting for players who might otherwise appear on the set wearing their "pet" makeup formula.

Weiss' film editor, also new to the TV film business, had trouble with Dyer's films in the beginning, because they were down scale and quite grey. But, Dyer points out, this is a laboratory requisite where films are made for television that demands a print of lighter contrast than those used for theatre exhibition. Each film in the series is carefully checked for print quality by Louis Weiss in a closed-circuit TV projection at ABC'S studio in Hollywood.

Dyer shoots as much of the story in closeups and medium shots as possible, which is essential for the limited viewing area of TV screens. He keeps the camera mounted on a dolly at all times, and dollies in or out or "follows" on nearly every shot—keeping in close, following the players around at close range. In this respect, Weiss and his script writers leave the procedure pretty much to Dyer, rather than make it a fixed demand in the script itself.

Earlier, however, Dyer has greatly influenced the camera pattern of each production in pre-planning confabs held by the producer along with his script writer, director and art director. Dyer's camera knowhow cuts many production corners, saves money for the company. As a result, when the company goes on the stage, shooting of the production moves along smoothly and at a surprising rapid pace.

Weiss reiterated the view of many others in the TV film business when he said that the industry's big need is more technicians — cameramen, film editors, sound technicians, etc — with the "feel" for the television medium. The transmission system of television, its screen size limitations, and the viewing habits of TV set owners themselves all have a very decided effect in shaping the techniques of making films for the medium. The men who work in it must recognize and understand these problems and— more important — understand what it takes to cope with them successfully.

Weiss cited the difficulty he had in getting a film editor that had the necessary "feel" for television. With TV films, it is important to come to the point quickly, there is not the time for the dramatic buildup generally followed in feature films. With so-called "half-hour" TV films, there is only 26½ minutes in which to tell the story. (The

(*Continued on Page 199*)

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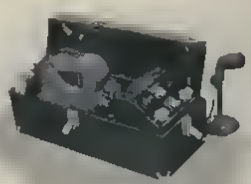

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MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

MODERN equipment speeds the job for Walter Strenge, A S C, (left) director of photography for Roland Reed Productions

MITCHELL 16mm camera is used on crane in shooting color film for Standard Oil Co Permanent gas station set in background is full scale, complete in every detail

In The Best Professional Manner

System of fixed sets, permanent light rigging, and use of major studio facilities key to successful industrial film production.

By WALTER STRENGE, A S C

USE OF THE well-equipped Hal Roach Motion Picture Studios in Culver City by Roland Reed Productions affords this prominent industrial and television film producer every professional facility necessary to the making of top-quality 35mm films and 16mm color films for its many clients.

The studio only a few years ago was devoted to turning out Harold Lloyd and Charlie Chase comedies. Mack Sennett made some of his last comedies there. Today, films for industry and TV films for some of the nation's biggest national advertisers are being produced on Roach sound stages. Reed's films are made following the high production standards long established by major producers for feature films.

Because of its extensive commitments for making promotional and dealer training films for Standard Oil Company and the popular *The Trouble With Father* series of television films for General Mills, Roland Reed Productions holds a long term lease on space on stages 5 and 6 on the Roach lot.

For economy reasons, fixed sets have been erected on both stages, which are used continuously by the company for pictures produced in both series. Only in the production of related films in series is such a plan possible, and it contributes immensely to trimming production costs. Set construction and the rigging for overhead lights can be amortized over a number of productions. The permanent light rigging, incidentally, is a big factor in saving illumination costs. The overhead rigging remains fixed, as do the lights, with lamp changes being made only occasionally to accommodate some unusual extension of the scene or set.

All this is directly related to the *photography* of Roland Reed productions, of course, for anything that contributes toward simplifying set illumination obviously saves time for the director of photography and materially speeds up camera setups and the process of getting scenes "in the can."

Most interesting is the series of integrated sets built permanently on stage 5 for the *The Trouble With Father* television films. Sets representing the complete 5-room home of the Stu Erwins have been erected there so that by moving wild walls it is possible for the camera to dolly, in one continuous take, from the Erwin's front door, through the house and out the rear door into the backyard, if necessary. Here, also, is built the Erwin's two-car garage and the adjoining street, all full scale. It is virtually unnecessary to go off the lot to film exteriors for either the Stu Erwin or Standard Oil films. Utilizing the ex-

(*Continued on Page 200*)

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TOP TEN

WINNERS IN

AMERICAN CINEMATOGRAPHER'S 1951 ANNUAL AMATEUR COMPETITION

★

AH! WILDERNESS
Charles H. Benjamin

KING BOOKIE
John F Cowart

MONARCH BUTTERFLY STORY
William and Claire Anderson

OUR FRIENDLY ENEMIES
Ralph E Gray

PARADISE HONOLULU
Nobuo Miyaoka

RINGLING BROTHERS,
BARNUM & BAILEY CIRCUS
Oscar H. Horovitz

SEA THEME
M R Weinstein, J. C. Couffer, Conrad Hall

SYMPHONY OF THE VILLAGE
Bert Seckendorf

TUMBLING WATERS
Leo J. Heffernan

WATER - WILD ANIMAL OF THE MOUNTAINS
Fred Hudson and Donal Michalsky

American

A DISTINGUISHED jury of six Hollywood directors of photography—all members of the American Society of Cinematographers—have chosen ten amateur motion pictures entered in the *American Cinematographer's* 1951 Annual Amateur Competition for Trophy Awards. Ten additional films runners up in the competition, have been cited for Honorable Mention

The Top Ten award winners are

Ah! Wilderness, 400 feet 16mm Kodachrome, with music score on records, entered by Charles H Benjamin Brooklyn New York.

King Bookie, 700 feet 16mm black-and-white, with sound on tape, entered by John F. Cowart, Atlanta, Georgia.

Monarch Butterfly Story, 382 feet 16mm Kodachrome, sound-on-film, entered by Major William A and Claire Louise Anderson, Arlington, Virginia.

Our Friendly Enemies, 800 feet 16mm Kodachrome, silent, entered by Ralph E. Gray, F.P S.A., F A.C.L , Mexico City, Mexico.

Paradise Honolulu, 800 feet 16mm Kodachrome, silent, entered by Nobuo Miyaoka, Honolulu, Hawaii

Ringling Brothers and Barnum & Bailey Circus, 800 feet 16mm Kodachrome, silent, entered by Oscar H. Horovitz, Newton, Mass.

Sea Theme, 675 feet 16mm black-and-white, sound on film, entered by M. R. Weinstein J. C. Couffer, and Conrad Hall, West Hollywood, Calif.

Symphony Of The Village, 700 feet 16mm Kodachrome, with music score on records, entered by Bert Seckendorf, Brooklyn, New York

Tumbling Waters, 400 feet 16mm Kodachrome, silent, entered by Leo J Heffernan, New York City, N Y.

Water—Wild Animal Of The Mountains, 300 feet 16mm black-and-white, sound on film, entered by Fred Hudson and Donal Michalsky, Los Angeles, Calif.

Cited for Honorable Mention are:

Ants In The Doughnuts, 380 feet 16mm Kodachrome, with sound on discs, entered by Aubrey H. Widson, Seattle, Washington.

How To Catch A Burglar, 240 feet black-and-white, sound on film, entered by Donald S. James, London, England

Joint Account, 650 feet 16mm Kodachrome, sound on film, entered by Leo Caloia, Los Angeles, Calif.

Cinematographer Award Winners

Lily Was A Lady 380 feet 16mm Kodachrome silent, entered by Roy C Wilcox Meriden, Conn.

My Sierra Hideaway 800 feet 16mm Kodachrome, with sound on tape, entered by Leon Paddock, Inglewood Calif

Nature Of Life 550 feet 16mm black and-white, with sound on tape, entered by Guiseppe Della Noce, Trieste Italy

Of Kings And Queens 360 feet 16mm Kodachrome, sound on film, entered by C Richmond Lawrence, Los Angeles Calif.

Reportaje Grafico Nacional 400 feet 16mm black and white sound on film, entered by Alvaro Chavarria Nunez, San Jose, Costa Rica, Central America.

The Mirror 800 feet 16mm black-and white, sound on film, entered by Arthur H Smith, Richmond, Calif

There Runs No River, 150 feet 8mm black-and-white with sound on tape, entered by Francis J Barrett, Seattle, Washington.

Some interesting facts highlight the competition this year, which was sponsored jointly by the *American Cinematographer* and the American Society of Cinematographers First was the tremendous increase over last year of films entered with sound, over 51 percent had sound on film, on magnetic tape or on discs. Of these 24 percent had sound tracks combined with the film Of the total films entered one-third were 8mm and it is surprising that among these only one—*There Runs No River*, entered by Francis J Barrett of Seattle—placed in the competition This film received Honorable Mention

Among the winners for 1951 are several other movie makers who were in the winners' circle last year Ralph E. Gray and Bert Seckendorf were 1950 Certificate Award winners, John F. Cowart and Oscar H. Horowitz received Honorable Mention last year.

Brief descriptions of the winning films follow

Ah! Wilderness The stark beauty of remote mountain and plains areas, as yet untouched by the unrelenting surge of modern civilization, has been caught by Charles Benjamin's camera and Kodachrome film Adapted from the book *Stone Dust*, by Frank Ernest Hill, Benjamin's film opens with scenes of mountain peaks and passes in winter—peaks mantled in snow, and trickling brooks that somehow have evaded the wintry grip of Jack Frost The picture progresses in a like manner through Spring, Summer and Autumn, rendering a pictorial account of the ever-changing seasons in one of the few remaining wilderness areas of America.

The picture discloses skillful camera handling as well as a talent for building interesting continuity through artful editing and titling

King Bookie John Cowart set himself a tremendous goal in undertaking the production of this dramatic film which has to do with bank robbers. But thanks to his zeal, his all around ability in movie making, the sincerity and cooperation of his amateur cast, and the cooperation of local merchants who happily contributed the use of their business establishments for locations, he has turned out a highly creditable production

The picture opens with a girl, unwittingly involved in the robbery, relating to an attorney events of the story which is pictured in retrospect King Bookie is an underworld character who plots the crime, involves several others some of whom meet death by his gun when the proceeds are retrieved from one gang member who sought to double-cross King Bookie Narration, dialogue

(Continued on Next Page)

AMERICAN CINEMATOGRAPHER AWARD

Pictured above is new "Oscar" of American Cinematographer which is to be annual award for makers of Tap Tan amateur films entered in yearly competition Ten of the trophies were awarded to cine amateurs in contest just concluded

'WELL, I think that other film shows superior camera work!" Ray Rennahan (right) discusses merits of film entries with Fred W. Jackman during a screening of films entered in American Cinematographer's 1951 Amateur Motion Picture Competition

MEMBERS of American Society of Cinematographers who acted as judges in competition are, from left to right, Fred W. Jackman, Ray Rennahan, Archie Stout, Phil Tannura and Tom Tutwiler. Sixth member, Joseph Biroc, was absent during this session

and musical score are a commendable effort of sound-on-film recording.

MONARCH BUTTERFLY STORY. This film, with its carefully written and recorded narration, is equally meticulous in its photography which chronicles the life-cycle of the Monarch butterfly from egg to adult. Major Anderson and his wife Claire Louise have collaborated in producing one of the finest studies of insect life ever produced by a non-professional film maker, and already one large educational film distributor is negotiating for its purchase.

Employing two Bolex H-16 cameras, the Andersons have produced several excellent sequences in time-lapse photography aided by equipment home-made for the purpose by Mr. Anderson. The picture opens with scenes showing adult Monarchs in natural habitat. Interesting facts regarding the butterfly are told in the narration. Then the egg laying period is shown followed by closeups of the egg hatching of the pupa, and its ultimate growth to an adult through the various stages of metamorphosis natural to the Monarch.

It is the meticulous ultra-closeup photography and the perfectly executed time-lapse camera work that gives this production its class, and easily makes it one of the best 16mm color films of the year.

OUR FRIENDLY ENEMIES. This unique title has its origin in the fact that the Seminoles are the only native American Indians who have never signed a peace treaty with the government. Ralph E. Gray has chronicled in color with his 16mm Cine Special camera the contemporary life of the Seminoles living in Florida, picturing their activities against the backdrop of modern-day living and habits. Gray's reputation for camera artistry moves a step forward with this picture, and his usual knack for title composition and execution is again demonstrated. Skillful editing and integrating of the titles have resulted in one of the better films in Gray's career as an amateur movie maker.

PARADISE HONOLULU. Nohuo Miyaoka, using a Cine Special camera and Kodachrome film, has documented contemporary life in Honolulu as have perhaps few cine cameraists in recent years. The picture is essentially newsreel in style and depends upon titles to convey that which is not clear in the pictorial action. But interest is sustained in the careful selection of subject matter and the manner in which it has been photographed. A highlight is the fine night photography in color of Honolulu's annual lantern parade.

RINGLING BROTHERS AND BARNUM & BAILEY CIRCUS. This picture, in its original 1600 foot length, was selected by *Movie Makers* as one of the Ten Best in its 1950 competition. Oscar Horovitz has completely re-edited it, compressing it to 800 feet for what, we are sure, is a greatly improved picture. Certainly it is one of the best film documents of a circus ever seen by *American Cinematographer's* reviewers in many years, and we are sure that Cecil B. DeMille, who currently is producing a picture on circus life, would agree on the merits of its photography.

Horowitz's camera—a Bell & Howell 70-DE—has caught the atmosphere of Circus Day with colorful scenes, both inside and outside the tents beginning with the Sideshows and continuing inside the big top where he recorded all the big spectacles from a variety of angles. It is evident that making this picture required Horovitz to visit the circus on several different occasions, for it shows careful study and preplanning and a wise choice of positions for setting up his camera. The interiors, made under the big top with its attendant inferior lighting for photography, are commendable and offer a fine example of what can be done with Kodachrome film in the hands of a skillful cine photographer.

SEA THEME: M. R. Weinstein, J. C. Couffer and Conrad Hall have collaborated in the production of a thematic and quite pictorial account of a young couple with a sailboat at sea. The variety of moods are enhanced by the carefully-chosen musical score, which has been combined with the film. The picture begins by showing the youth and girl loafing in the sun on the ship's deck. A breeze springs up and they go into action setting sails and the wheel for a cruise in the bay. The camera follows the craft both in long shot and intimate medium on-deck shots as it churns through the water, runs into a calm, then again bends to the breeze and returns to port at dusk.

Consistency of photographic quality is a highlight and the sound recording is quite professional. The picture was filmed with a Bolex H-16 camera and a variety of four lenses.

SYMPHONY OF THE VILLAGE. Bert Seckendorf and his Cine Special camera have caught the colorful activities of Greenwich Village in one of the best color documentaries on this subject made to date. This famed New York spot, with its renowned artists, artisans and craftsmen, is revealed in all its gay Bohemian color as the camera chronicles the activities of sidewalk artists, potters, ceramists, wood carvers and makers of

(*Continued on Page 192*)

New SPECTRA 3 COLOR METER

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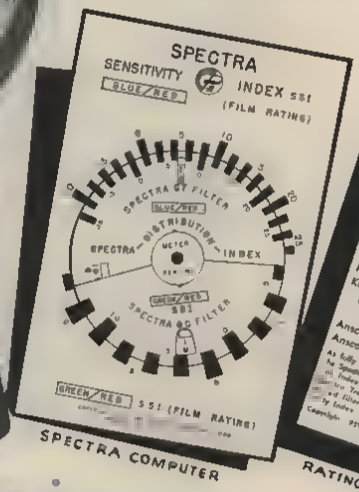

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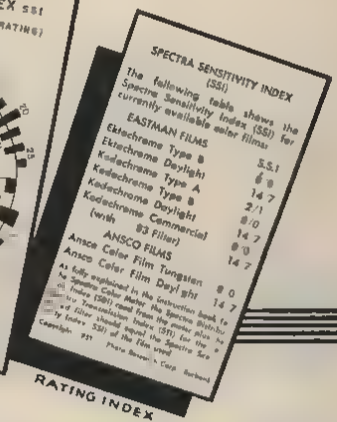
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Kodachrome Type A 14.7
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Kodachrome Daylight 8/0
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ANSCO FILMS
Ansco Color Film Tungsten 8 0
Ansco Color Film Daylight 14 7

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AWARD WINNERS

(*Continued from Page 190*)

novelty jewelry. The excellent titling knits together all the scenes and sequences into another top-notch picture for which this filmer has become famous in amateur circles

TUMBLING WATERS: This 16mm Kodachrome picture, which documents the scenic beauty of Niagara, has previously won several awards It is a near-perfect job of cine photography and reveals the filmer's vision and ability for shooting semi-static pictorial material in continuity for the utmost impact on the screen Leo J. Heffernan has pursued with his camera the tumbling waters of Niagara from what might be its origin to the base of the falls where he recorded the activities of tourists in the thrilling journey amid the swirling mists of the Cave of The Winds Highly interesting are the shots made with the camera lens obviously receiving the impact of the spray, no doubt with the camera protected by suitable waterproofing and glass port for the lens.

WATER — WILD ANIMAL OF THE MOUNTAINS: Fred Hudson and Donal Michalsky of Los Angeles combined their talents to produce on black-and-white film the origin of a mountain storm and its eventual metamorphosis as a turbulent stream of water The storm is depicted in gathering clouds moving swiftly among mountain peaks, thanks to ultra-speed photography. Highly artistic shots of the first raindrops falling on a pool indicate the break of the storm, and the camera then records in excellent rainfall shots the progression of the storm, forming of rivulets and their eventual building up to a mountain stream. The various moods are enhanced by the theme music of the sound track, excellently recorded.

ANTS IN THE DOUGHNUTS. This humorous-sounding title suggests nothing of this film's content which has to do with a vacuum cleaner salesman and his tribulations when he is forced to pose as a woman, when a girl friend's husband arrives home unexpectedly. Both the exterior and interior shots are carefully exposed and a moderately good editing job combines to make this a better than average effort.

HOW TO CATCH A BURGLAR: British cine amateur Donald S. James aided by Maureen Cottle has produced a tightly-knit comedy depicting three methods of capturing a burglar. In each episode, the same burglar enters the same home, but in each case, different methods are taken by the householders to effect his capture. The low key lighting is very effective and good editing has resulted in very professional results on the screen. Narration and sound effects on the recorded track round out the superior treatment of this better than average amateur effort.

JOINT ACCOUNT. Leo Caloia unlimbered his new Auricon sound camera to produce much of this picture and all of its sound track, but tighter editing as well as better direction would have greatly improved the result. The continuity has to do with a couple, seen washing the supper dishes, discussing a proposed vacation, for which they have been putting money in a joint bank account. As they discuss the various places they would like to visit, there follow a number of scenes of each, then the camera cuts back to the discussion. The wife is summoned to the door by the mailman, receives a bill from a sporting goods store. She questions her husband about it and he confesses to having spent the proceeds of their bank account for a new set of golf clubs.

LILY WAS A LADY: Roy C. Wilcox failed to state what camera he used in filming this fine study of the habits of Lily, a praying mantis, but both his color photography and his editing skill have netted a highly interesting film about one of nature's queerest insects

MY SIERRA HIDEAWAY: Leon Paddock, using a Bolex H-16 camera and a variety of four lenses, has produced a fine pictorial account of the beauties of the High Sierra mountains in California. The sound, on magnetic tape, enhances the film's presentation which gets off to a fine start with excellent titles.

NATURE OF LIFE: From far away Trieste Giuseppe Della Noce sent this 550 foot black and white sound film, which represents tremendous effort, both in the photography and in the sound recording. Displaying the sensitive poetic talents of its maker, *Nature Of Life* is by way of revelation of life itself The opening shots, conceived with great imagination, suggest the beginning of time, the settling of the earth and its eventual population The mating instinct is portrayed in a childhood friendship that ripens into love and finally marriage, and the picture goes on from there to show the progression of life symbolized finally by an old couple slowly plodding up a mountain path, while two frisky youngsters pass them coming down the mountain. Unfortunately choice of narrator for the commentary was not the best and the narration, on which much of the picture's continuity and effectiveness depends, falls far short of its goal

OF KING AND QUEENS: This Kodachrome entry endeavors to explain the game of chess to a little girl watching it being played by her father and a friend Moving in close to the chess board, the camera shows in detail the various chess men and their relation to the game, as an off-stage voice explains this relationship to the girl. C. Richmond Lawrence employed his Bolex H-16 camera with great skill in photographing this film, and the narration on the sound track is of high calibre.

REPORTAJE GRAFICO NACIONAL: Alvaro Chavarria Nunez, who aspires to producing newsreels in his native Costa Rica, presents in this entry a typical effort. The picture is a newsreel of several national events held in his country, and while it displays aggressive camera work, the film result, a dupe print, suffers a great deal because of inferior laboratory work, and therefore the true quality of the photography could not be properly evaluated. Nunez recorded the sound track, using his Auricon film recorder.

THE MIRROR: This picture was described in considerable detail, as was the steps involved in its making, in our March issue. (See pg 102.) Arthur H. Smith and Wolfgang Schubert photographed this mystery drama which is comparable in scope, if not in quality, to the average feature film production. Unfortunately, inconsistent exposure and cast limitations detracted substantially from the otherwise overall good quality of the picture, but left it with sufficient points to rate it an Honorable Mention award.

THERE RUNS NO RIVER: Francis J. Barrett, who entered one of the top prize winning films in our 1950 competition, again displays his fine camera technique in this 8mm black-and-white narrative of contemporary life in drab surroundings. An excellent music and sound recording on tape enhances the presentation of this commendable amateur effort

The jury of judges entrusted this year with evaluating the films entered in the Competition, was chairmanned by Fred W. Jackman, executive vice-president of the American Society of Cinematographers. Assisting him were Ray Rennahan, president of the Society, and A S C. members Phil Tannura, Archie Stout, Tom Tutwiler, and Joseph Biroc. All are cine camera owners, know the problems of the amteur movie maker, and have a high appreciation for the amateur's efforts to improve his photographic skill.

To those who submitted films that failed to place in the winners' circle, *American Cinematographer* earnestly extends an invitation to compete again next year. The invitation, of course, applies also to the winners. END

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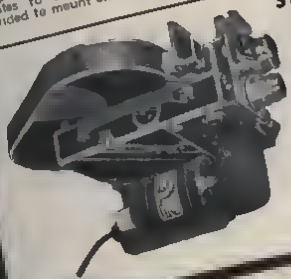

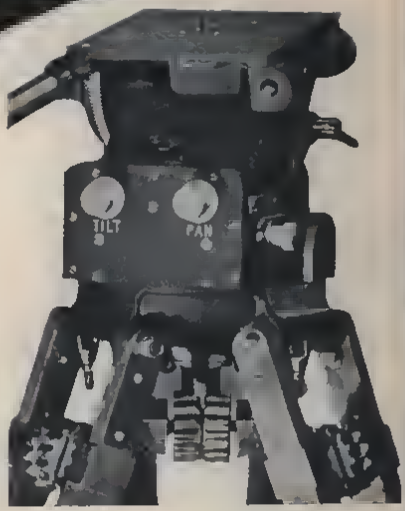

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"HOFFMAN" SETS NEW PATTERN

(*Continued from Page 177*)

By employing low key lighting, we concealed the absence of set furnishings. So many times a costly complete set is built for a production, only to have a relatively small part of it used in the picture.

Actually, in the early planning stages of the picture, we decided first on the effect we wanted, then designed and built the set accordingly—and then only just what would be required. The economy thus effected was enormous. The producers had learned much from the making of *Red Shoes Hoffman* did not cost quite as much as *Red Shoes*, but it actually is a richer looking film. The *Shoes*' cost was higher than it should have been because the producers were blazing new trails and the trial and-error method they had to use resulted in a lot of wasted money. The lessons they learned then enabled them to save on *Hoffman*

The important advantage for me in this production was the fact I could shoot with the camera "wild"—that is, there was no sound to be recorded and therefore no mike booms to contend with. It was just like working in the old silent picture days.

Most of the picture was shot with only one Technicolor camera. On only one occasion did we use two, that was the sequence of the Doll Dance in Act II. Every foot of film for this picture was shot indoors on the sound stage. No orthodox stage settings or scenery were used at any time, for to do so would clash with the fantasy effect so desirable and which prevails throughout the picture. Even the players wore grotesque makeup of brilliant colors, to which was often added colored sequins.

Each day proved a challenging one for the camera crew. It taxed our imagination to provide the illusory effect which so much of the picture demanded of the camera. The production staff early fell to lunching together each day on the stage. Here we would plan the rest of the day's shooting; the effects we wanted—kick ideas and suggestions back and forth. Thus we moulded much of our plans for the picture from day to day, as we went along.

Often we would work out an idea right on the set, while the camera was ready and waiting, so flexible was the script. There was no time to go back to conference room to thrash the matter out. It followed that we invariably did the "impossible" and the costly by resorting to the simple photographic methods movies employed in the old silent days, and which have long since been forgotten by makers of films. Except for a few matt shots and one or two tricky dissolves, which were done by Technicolor lab in London, we made most of our cinematic effects right in the camera and thus avoided the delays that might have been encountered by having the overtaxed Technicolor lab do them. And they were very effective—gave us a new respect for this type of thing.

In one instance, we had a scene representative of a fairyland village. To give this the desired illusory effect, I placed a glass in front of the camera lens and smeared it with vaseline — an old trick, but quite effective. In fact, we employed it a score of times during filming of the picture.

Another notable illusion occurs in Act. I. Here a puppet dressed as a girl comes to life. Two men, Spalanzani and Coppelius, fight over her and appear to tear her apart, as they might a rag doll. The illusion of the dismemberment was created by stop action of the camera. The action was played before a black velvet backdrop. The girl would "freeze" her position at a signal, then a black velvet sleeve would be slipped over one arm, and the camera and live action resumed. This routine was repeated until one by one, the "doll's" arms and legs and finally her head appeared to be pulled from her body by the vandals. To heighten the illusory effect and at the same time conceal any telltale details that might detract from the illusion the inevitable gauze drops were employed both before and behind the players, with the camera shooting through them.

In another instance the script called for a vision to appear and disappear in a huge mirror. We shot the opening of the scene showing the huge mirror in an ornate frame. Then the mirror was removed from the frame and a replica of the set in front of it was built back of the frame but in reverse detail. This was lighted with light blue filters over the lamps, and a fine gauze drop placed between the set and the camera to lend an ethereal aspect to the photographic result.

For a scene in the second act, the magician, Dapertutto, appears with a girl in a boat. The script called for him to magically disappear. Instead of accomplishing this by special effects in the laboratory, we did it on the stage by stopping the action and camera, removing Dapertutto, then resuming the camera and action. First we shot the opening with the two seated in the boat. When the girl "froze" in her position at a given signal, the camera was stopped, Dapertutto removed from the scene, and as the camera was re-started, a handful of gold dust was dropped from overhead by a grip, coinciding with the sudden disappearance of Dapertutto. Later the scene was cut where the stop action occurred and lap-dissolved at this point to lend further effect to the illusion.

Perhaps the high point in illusory effects was the scene in the Prologue in which Moira Shearer in the Dragonfly Ballet ascends a huge twining vine to the moon. Ordinarily this would have entailed set construction of enormous proportions. But here again Hein Heckroth applied his masterful touch and the set emerged a mere skeleton of a scaffolding and clever arrangement of huge gauze drapes. The scaffold-like walk was built on a zig-zag pattern increasing in elevation as it approached the huge paper moon in the background. In between each rise of the walk, huge gauze drapes were suspended. On these were painted the leaves and stems of the gigantic twisting vine on which the girl apparently danced on her ascension to the moon, and cleverly concealed the scaffolding which actually supported her.

The scene preceding this also is notable for the designing artistry of Heckroth. Moira Shearer, as the Dragonfly, is born, and pushes her way to the surface of a green shimmering lake, and there she meets her mate. But this was no underwater scene such as might have been conceived and executed on one of the sound stages, say, of Metro-Goldwyn-Mayer. No, we again dispensed with the real water and achieved the desired effect with gauze, and photographic lighting.

Miss Shearer took her place on a small elevated platform which was painted to merge with the backdrop behind her. The backdrop was painted to represent an underwater scene in a lake, and was graduated from dark to light, so that as the drop was unrolled by grips from the top and drawn down behind Miss Shearer as she danced on the platform, it produced the illusion of Miss Shearer gradually rising through water to top of the pool. Of course, as with most of our other shots, cleverly painted gauze drops placed between the set and the camera contributed to the desired photographic effect.

Obviously lights and camera played a greater part in this production than is normally credited to them in the usual type of feature film production. Careful lighting and light in ample quantities was an integral part of the Heckroth plan of set design. Before production, we rounded up just about every available arc lamp and dimmer shutter in

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England and used every one of them In addition, we made considerable use of three giant 300-amp water-cooled super spots, such as we used earlier in filming *Red Shoes*.

A unique highlight is the way colored lighting was employed to set the mood for each act of *Hoffman*. Designer Heckroth planned the film to make maximum use of color in order to underline the psychology of the story content. Each act therefore has its own color plan. Act I, a light-hearted tale of Hoffman's love for the doll Olympia, is designed frivolously in yellows, browns and glittering cellophane. In Act II, set in Venetian courtesan Giulietta's Palace Heckroth has brought out the decadent richness of the Borgias with rich purples, black and golds. For the last act, which tells of Hoffman's mature love affair with the consumptive singer Antonia, the designs are in cool greys and greens.

This scene also was extended to the lighting of inserts of pages of the theatre program, which precede each act and give a short synopsis of it, in lieu of the absence of dialog. These program pages also contain photos of the players and give their names as well as the names of the roles they play.

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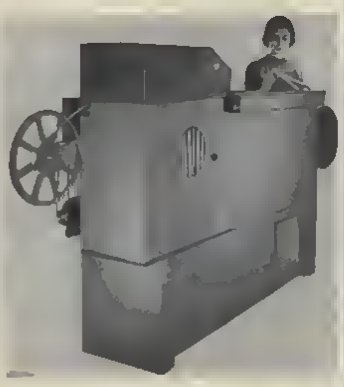

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entire production depended largely upon close cooperation and coordination of our lighting crew. Throughout most of the picture, the camera aperture and lighting intensity were kept constant (or as nearly so as possible), we merely changed the color of the light and placement of the lights to achieve the desired change in effect. We used a great number of filter gels on key and fill lights. When the scene called for blue gels, we had to let these fade to a degree before shooting the scene, and these had to be changed or replaced frequently because of their tendency to progressive fading.

I think the greatest advantage accorded me was that of being able to work with my regular crew of men—the same gaffer, same operator and assistant, etc., that have been with me on all my recent pictures. Such a closely-knit team gets the job done better, for each man through long association and experience has come to know what lens I use in a given situation, and the way I like my lights.

The Tales Of Hoffman was photographed and recorded at British Lion Studios in Shepperton, near London, and runs approximately 2 hours and 15 minutes on the screen. It opened for its world premiere on April 1 at the Metropolitan Opera House in New York City, the first time any full length feature film has been shown in that showplace, which is customarily reserved for live opera presentations. Said one New York critic, following the premiere, "It is the most beautiful thing pictorially ever seen in any medium." We sincerely hope it will receive like praise everywhere.

"CAESAR'S" HOLLYWOOD TRIUMPH

(Continued from Page 181)

in rugged contrasts of graphic black and white, rather than washing out the effect with fill light. The low wide-angle compositions made wonderful use of the patterns formed by the colonnades atop Chicago's Soldier's Field, while extreme close-ups give the film a directness of the type so characteristic of Eisenstein's work.

A great deal of the footage was shot with a Cine Kodak Special and a Bell & Howell 70DA. The relatively few studio direct-sound sequences were filmed with a Maurer camera. Bradley deplores the fact that time and budget did not permit the use of more moving camera shots, as some of the more static sequences might have achieved better pace and continuity through the use of the fluid camera.

Bradley's production has a scope and richness that are incredible in view of the fact that the entire film was produced on a budget that would scarcely pay for a single backdrop in a major Hollywood studio. However, lack of budget was more than compensated for by the wealth of imagination used in mounting the production. Using the neo-Roman architecture of Chicago's Museum of Science and Industry, Soldier's Field, and the Elks Memorial—Bradley and his technical crew achieved backgrounds vastly more imposing and realistic than would have been provided by expensively constructed studio sets. In this film granite *looks* like granite, and marble is unmistakeably marble. Also, rather than being restricted to fabricated corner sets kept tiny for reasons of budget, the camera was able to move back for long shots of magnificent scope and power.

This wise employment of existing locales approached genius in the selection and use of a desolate sand dune area on the shore of Lake Michigan as a battleground for the Battle of Philippi. The starkly uncivilized character of this nightmarish landscape is something that defies description on paper. Looking like a backdrop designed by surrealist Salvador Dali for an excursion into Hell, this area has ridges of sand outlined with fringes of rugged weed. Scattered the length of the beach are huge gnarled and clutching tree stumps, their roots tortured by wind and water into grotesque forms. Rising like cadaverous sentinels against the sky are limbless and leafless tree trunks, remnants of a grove ravished by countless storms. The most imaginative designers in Hollywood could not have devised a more perfect background for an elemental battle than this fiercely prehistoric locale—and the Avon crew took full advantage of its possibilities, much in the manner that Eisenstein used the giant maguey cactus for dramatic effect in his powerful *Thunder Over Mexico*.

The Battle of Philippi forms the dramatic climax of the film, and for sheer "guts" it compares favorably with the Battle on the Ice in *Alexander Nevsky*, and the Storming of the Tourelles in *Joan of Arc*. After broadly outlining his requirements, Bradley turned this entire sequence over to cameraman Louis McMahon for staging and direction. He modestly disclaims any credit for the superb result by saying, "It was Lou's baby." No matter whose "baby" it was, the sequence is a triumph of execution. The director made fine use of his necessarily small battle forces, turning this handicap to forceful advantage by emphasizing the hand-to-hand character of the contest.

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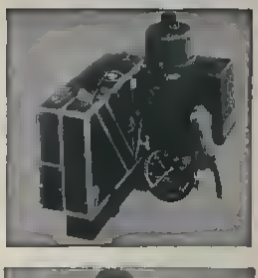

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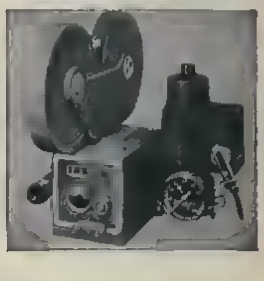

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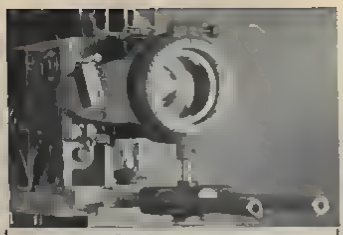

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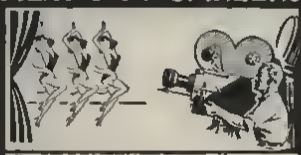

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ominously as the silent figures of the combatants move into position. At a signal blown on a martial trumpet the forces move toward each other, finally meeting in a metallic clash of sword on shield. The stunning montage that follows is a series of dynamic closeups which draw the viewer directly into the vortex of the battle. The sweating, strained faces of the armor-clad warriors, the sickening impact of steel falling on flesh and bone, the agonized contortions of dying bodies crashing to the sand, add up to an impression of fearful fury seldom captured on film.

Almost as remarkable as the production itself are the technical difficulties which had to be overcome in filming it. In order to save money (as well as to avoid certain background noise problems relative to direct sound recording), about 80% of the film was post-synchronized—that is, the dialogue was dubbed in to match the lip movement after the picture footage had been shot silent. This challenging task was accomplished in an empty swimming pool adjacent to the recording studio used as headquarters for production. The pool was used as a giant sounding board because its peculiar reverberation produced the desired degree of "live" and spacious acoustical dimension necessary to match the vastness of the visual settings.

Recording had to be done after midnight because daytime hours were filled with a melange of sounds stemming from a nearby bus stop, an express train line, the caterwauling of children in the street, whistles and traffic noises, plus the sound tracks of sixth-run movies tearing their way through the walls of the film "palace" next door. But the nocturnal recording sessions brought on a whole new series of problems.

On the first night, during the dubbing of the Oration scene, the actor playing Mark Antony had to quit because he lost his voice after completing only a third of the sequence. On the second night the company was raided by the police for disturbing the peace, and forced to shut down at 2 a.m. Residents of a large apartment house just across the street had complained about the noise. On the third night 50 actors waited in silence, rehearsed in whispers. At 2 a.m. they let go with well-oiled vocal chords for the take, doused the lights immediately afterward and left the studio in a cloud of dust. Apartment house lights blinked on all over the place as auto engines roared into action and cars loaded with cast and crew scattered in every direction. By some miracle, none of the company ended up in jail.

Lab trouble, the classic nightmare of the film producer, created more ulcers. In one case, most of a batch of 1,500 feet of film was ruined due to overdevelopment. Four complicated sequences had to be reshot. A few weeks later, 3,000 more feet were spoiled by underdevelopment. In addition, part of the battle sequence and the entire Forum-Oration sequence had to be reshot.

The schedule had to be kept going at a furious pace, due to the fact that the professional actors used had imminent commitments, and the Northwestern University students had campus obligations to be met. This meant 15 to 20 hours per day of work for the uncomplaining technical crew—with a quickly gulped cup of coffee and a sandwich often serving as fuel for an around the-clock session. A hot shower and an hour's nap had to take the place of an average six hours of sleep. The cast and crew, imbued with enthusiasm for the project, worked harder for love of what they were doing than they ever would have worked for money.

Mention must be made of the excellent original music composed by John Becker, a composer resident at a nearby college. His harshly impressionistic score is a perfect complement to the martial atmosphere of the battle sequences over which it is used. A small group of musicians from the Chicago Symphony Orchestra recorded this music next to the empty swimming pool. The echo resulted in a sound track that blares forth as if it had been recorded by a complete philharmonic orchestra. Here again, budget limited the use of music to the credits and battle sequences, which is deplorable, since there are many sequences in the film that would have profited greatly through the use of correct musical underscoring.

Producer David Bradley, sometimes portrayed in biographies as having cut his baby teeth on a can of movie film, actually didn't begin his cinematic career until he had reached the venerable age of 12. He received his first film training at exclusive Todd School whose other claim to Alma Matriarchal pride is actor-director Orson Welles.

The *Caesar* project, though fraught with production problems (including a projector that blew up at the full-dress preview), has had some pleasant aftermaths. Following its first showing, actor Heston was signed to a long term contract by Paramount producer Hal Wallis, and he is now playing one of the lead roles in Cecil B. DeMille's new spectacle of circus life. David Bradley, of course was called to Hollywood, where he is now an assistant producer on the Metro lot. As for his *Caesar*—it is now in the process of being blown up to 35mm for release in art theatres throughout the country.

HOLLYWOOD KNOWHOW IN T.V. FILM PRODUCTION

(Continued from Page 185)

remaining 3½ minutes are for the commercial.) It is therefore necessary to depend upon dialog to tell the story and supplant a great deal that might otherwise be told in action. This does not mean, however, that action should suffer or be circumvented to the detriment of the story, only that the script shall be written more for the TV screen with all its present limitations. "It's a happy medium of *compressed* dialog and action," said Weiss.

The picture shooting at present is the seventh in a series of thirteen. The company produces them in blocks of thirteen at a time. Starring as detective Craig Kennedy, made famous by author Arthur B. Reeve, is film star Donald Woods. Others in the cast are such well-known Hollywood film players as Trudy Marshall, Jack Mulhall, Sydney Mason, Louis Wilson, Tom Hubbard, Stanley Waxman and Paul Newland. Harry Fraser is director and Weiss' son, Adrian, is co-producer and distributor.

Sponsors tentatively considering the series are aiming for fall release of the pictures, when the big impetus of television for 1951 is scheduled to begin.

NO TIME FOR WEATHER

(Continued from Page 179)

Where no match-up was required, we filmed in rain. One scene showing Clark Gable in an early morning misty setting was shot during a storm, using silks over the arc lights. The effect surpassed expectations, and I must admit a feeling of guilt when compliments have been tossed at this particular shot. All I did was make sure we shot no lower than knee level—to hide the rain splashes!

As a result of clearing the grass off a mountain meadow for the company's Sunday baseball games, our tent city was a nightmare of dust. Ruby Rosenberg, our unit manager, solved this hazard for the photographic crew by building us a special camera shop. The only wooden building in the entire camp, it was made completely dust-proof. Floors, walls and ceilings were sealed with heavy building paper. Here was installed all equipment for loading and cleaning of cameras, lenses, etc.

Offhand, I cannot recall a more stimulating assignment; but from now on, give me M-G-M's Stage 15, or something equally nice and level—like Wilshire Boulevard.

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WESTREX MAGNETIC RECORDING SYSTEMS

(*Continued from Page 182*)

monitoring for either direct or magnetic monitoring from the magnetic monitoring head in the recording machine. The monitoring levels may be adjusted by a control on the mixer panel. Position of the mixer panel can be tilted to either a 15 or 30 degree angle for ease of operation or may be dropped flush with the top of the mixer cabinet. The unit can be completely enclosed for transportation or storage.

A new line of amplifiers and transmission equipment was developed having exceptionally low noise, to take full advantage of the inherent high signal-to-noise ratio of magnetic film. The entire recording transmission circuit consists of three amplifiers, two microphone preamplifiers and one main recording amplifier, all basically identical. One type of spare amplifier only is required, thus reducing maintenance. The amplifiers are small in size, each with a normal flat gain of 70db from 30 to 10,000 cycles. Their frequency characteristic and therefore the overall transmission frequency characteristic may be changed by means of interstage plug-in equalizer units.

The RA-1467-A Magnetic Recorder is driven by a single phase, 50 or 60 cycle, 115 volt, synchronous motor, but can also be supplied for operation from a 3 phase, 50 or 60 cycle synchronous motor, an interlock motor, or a multi-duty combination 220 volt, 3 phase synchronous or 96 volt DC control motor. The Academy Award winning Davis Flutter Suppressor which reduces flutter or "wow" to a value so low that it is no longer of practical importance, is used in this recorder, as it is in all post-war Westrex and Western Electric recording and reproducing equipments. The total amount of flutter in most frequency bands does not exceed .03% rms.

The forward recording speed is 90 feet per minute for 35mm magnetic film and a fast reverse rewind speed of 270 feet per minute is provided without the necessity of unthreading the film from the recorder for rewinding. The recorder drive gear assemblies may be easily and rapidly interchanged if it is desired to change the forward recording speed. The magnetic recorder is convertible for use with 16mm, 17½mm, or 35mm magnetic film. The position and dimensions of the recorded magnetic sound track is in accordance with the proposed ASA Standard 58.301-B.

The magnetic recording head is mounted at the point of optimum scanning and is offset for magnetic monitoring of the recorded signal. Provision is also made for mounting an erase head. The recording and monitor head circuits terminate in a single plug and jack connection which can easily be reversed to permit using the recording head as a magnetic reproducing head to reproduce at the point of optimum scanning, thus permitting the recording machine to be used as a high-quality magnetic re-recording reproducer.

A signal light mounted on the recorder indicates the correct threading operation which ensures optimum contact of the magnetic film with the recording head. A driven footage counter adds on the forward run and subtracts on the reverse rewind, maintaining an accurate count of film footage for editing purposes.

Special aluminum 1000 foot reels are used in the reel mounting assembly. This reel assembly can easily and quickly be removed from the recorder and stored in the space provided in the power control unit when the system is moved. A front cover with a lucite panel is supplied as a part of the recorder. The recorder can be operated with the cover in place as the controls are accessible through a recess in the front of the cover.

The RA-1484-A Power Control Unit contains a newly developed power supply, both line and load regulated, operating from a power source of 115 volts, single phase, 50 to 60 cycles. This unit also contains the magnetic bias oscillator and the magnetic film monitoring amplifier. The amplifier has the required magnetic reproduction equalization in an interstage plug-in unit and its output provides monitoring level at both the recorder and mixer positions. The bias oscillator and monitor amplifier are mounted in the RA-1484-A power control unit to permit the required field isolation from the main recording amplifier transmission circuits to insure the highest possible signal-to-noise ratio available in magnetic film recording.

This entire system is easily transportable and weighs approximately 190 pounds including all interconnecting cables. The separate units are finished in wrinkle gray with a matching blue trim and are highly pleasing in appearance.

One of sound Services recent portable installations is serving United-International Productions in Hollywood. A Westrex 1035 portable magnetic recording system was installed in International-Production's station wagon providing economical and efficient sound recording for on-location film production.

The first complete Westrex magnetic recording system to be shipped out of the United States went to Italy and was used in recording sound for the M-G-M production *Teresa*. The picture was filmed for the most part under extremely trying conditions in the Apennine Mountains near Bologna where a compact, portable recorder was a must.

Another Westrex licensee, using 16mm recording equipment, is the Rarig Motion Picture Company, Inc., in Seattle, Washington. This producer turns out industrial films for such clients as Standard Oil Company, General Electric, and several major lumber companies.

The equipment is also attracting the attention of colleges producing their own sound films. The University of Washington has placed an order with Westrex for a Series 1000 recording system.

During the first eight months Westrex magnetic recording was available, approximately 60 channels were ordered by various studios in all parts of the world.

IN THE BEST PROFESSIONAL MANNER

(*Continued from Page 186*)

terior sets built on the sound stages for these productions gives us the advantage of shooting faster and more economically because only a minimum of moving lights and equipment is required.

So skillfully and flexible have the Erwin home sets been conceived, they now serve also in the production of other films besides *The Trouble With Father*. New paper on the walls and interchanging the wall sections give the rooms a new look. Yet all remain essentially in the same pattern with relation to the light rigging, so that seldom is any change required in the overhead set lighting.

For example, we have just used these sets for scenes in one of a series of half-hour dealer training films for Standard Oil Company. As with others in the series, this film was photographed in 16mm color, using Commercial Kodachrome. I employed a Mitchell 16mm camera mounted on a crane, and used arc lamps for illumination. We believe our company is the only industrial film maker using arc lights for 16mm color productions. Great care is given to achieve the finest color quality. Arcs insure consistent quality as well as the large volume of light essential to the critical results obtainable by the best lenses we employ on our cameras. In this respect, too, the Spectra 3-color meter is regularly used in establishing correct color balance for all productions shot in color.

We employ a great many background

and process plates in keeping with our practice of reducing to a minimum the number of off-the-lot exteriors. We are currently planning to expand the use of stereos which will greatly enlarge the scope of our productions and give our script writers more latitude.

All these systematic steps enable us to average 40 pages of script per day on industrial films, such as the recent Standard Oil picture. On the Stu Erwin series, because of the fixed sets and fact our crew is well acquainted with the setup, our shooting speed is stepped up to 20 pages per day—which nets about 14 minutes of fully edited film.

We shoot all black and white productions in 35mm. using full union crews. Color productions, for the most part, are shot in 16mm Commercial Kodachrome with a Mitchell camera. We also make pictures in Technicolor Monopack. No color prints of any color productions are made until the picture is completely cut. In the case of 16mm color films, we have a 35mm black and white blow-up made for editing purposes by Rolla Flora, who specializes in this work for the industry here in Hollywood. The larger 35mm print greatly facilitates editing, results in better cutting. This method costs a little more than where editing is done on the 16mm color original, but this is offset by the shorter editing time required.

Another factor contributing to the wide acceptance of Roland Reed productions is the company's policy of employing only top ranking players, directors, and technical crew. Guy Thayer, Reed's associate producer, has pointed out that in industrial film productions, which often entail considerable explanatory dialogue, players without extensive experience before the camera rarely are capable of delivering dialogue in excess of 15 or 20 words at a time without blowing their lines, and where repeated retakes not only slow down your production schedule but add to the cost, this is an important consideration.

The Standard Oil films, for example, include such well known Hollywood film players as John Archer, Steve Brody, Marjorie Lord, Helen Parrish, Charles Meredith and Harry Hayden. Frank Strayer, veteran of more than 30 years in Hollywood motion picture production, is Reed's director.

Numbered among the company's clients, in addition to Standard Oil and General Mills, are such well-known companies as United States Steel Co. Westinghouse Electric Co., Calvert Distilleries, International Silver Company, The Lutheran Layman's League, and the Lebanon Steel Company.

We are presently preparing to go east

(*Continued on Page 206*)

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Current Assignments of A.S.C. Members

Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month

★ ★ ★ ★ ★ ★ ★ ★

Allied Artists

• HARRY NEUMANN, "Disc Jockey," with Herb Jeffries, Lennie Kent, Russell Morgan, Nick Lucas, Martin Block, Gene Normae, Bill Anson Will Jason, director

Columbia

• WILLIAM SNYDER, "Ten Tall Men," (Harlburt Prod in Technicolor) with Burt Lancaster Jody Lawrence, Gilbert Roland Willis Goldbeck, director

• CHARLES LAWTON, 'Man In The Saddle,' (Scott-Brown Prod in Technicolor) with Randolph Scott, Joan Leslie, Ellen Drew, Alexander Knox, Richard Rober, John Russell Big Boy Williams Andre De Toth, director

• ELLIS W CARTER, "War Cry," (Edward Small Prod in Technicolor) with George Montgomery, Audrey Long, Howard St John and Peter Thompson Ray Nazzaro, director

• FAYTE BROWNE, "Jungle Safari," with Johnny Weismuller, Angela Greene, Jean Williams, Lester Matthews and William Tannen Lew Landers, director

• ERNEST LASZLO, 'Small Wonder," (Halburt Prodn) with Robert Cummings and Barbara Hale Frank Tashlin, director

• BURNETT GUFFEY, "Dark Page,' with Broderick Crawford, John Derek Donna Reed Rosemary de Camp, Henry O'Neill Phil Karlson, director

Independent

• ELWOOD BREDELL, "Skid Row," (Jos Bernhard Prod) with Sterling Hayden, Viveca Lindfors, Thomas Mitchell, Ludwig Donath Stuart Heisler, director

• HAL MOHR, "Chuck-A-Luck," (Fidelity Pictures) with Marlene Dietrich, Arthur Kennedy, and Mel Ferrer, Fritz Lang, director

• CHARLES VAN ENGER, "The Two-Dollar Bettor," (Jack Broder Prod) with John Ireland, Steve Brody, Mary Hatcher, John Litel, Barbara Bestar and Barbara Logan- Edward L Cahn, director

Lippert

• JACK GREENHALGH, 'G I Jane," with Jean Porter, Tom Neal, Iris Adrian, Jim Cross and Frank Vlocent Reginald LeBorg, director

• JACK GREENHALGH, "Lost Continent," with Caesar Romero, Hillary Brooke, Chick Chandler, Hugh Beaumont, John Hoyt, Sid Melton Sam Newfield, director

M-G-M

• JOHN ALTON, "People Against O'Hara," with Spencer Tracy, Pat O'Brien, John Hodiak, Diane Lyno, Dick Anderson John Sturges, director

• GEORGE FOLSEY "Rain, Rain Go Away," with James Whitmore, Nancy Davis, Jean Hagen and Ralph Meeker Fred M Wilcox, director

• HAROLD LIPSTEIN, "Banner Line," with Sally Forrest, Keefe Brassele, Lionel Barrymore, Lewis Stone J Carrol Naish, Spring Byington Don Weiss, director

AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED January 8, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios Its membership also includes nonresident cinematographers and cinematographers in foreign lands Membership is by invitation only

•

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• PAUL C VOGEL, "The Angels and The Pirates," with Paul Douglas, Janet Leigh, Keenan Wynn, Donna Corcoran, The Pittsburgh Pirates. Clarence Brown, director

• WILLIAM C. MELLOR, 'Westward The Women," with Robert Taylor, Denise Darcel, Hope Emerson, John McIntire, Julie Bishop William Wellman, director.

• ROBERT SURTEES, "The Light Touch," (Shooting in Italy) with Stewart Granger, Pier Angeli, George Sanders, Rhys Williams, Norman Lloyd, Mike Mazurki, Larry Keating Richard Brooks, director

• RAY JUNE, "Too Young To Kiss," with June Allyson, Van Johnson, Katherine Givney, Paula Corday and Larry Keating Robert Z Leonard, director

• GEORGE FOLSEY, "Man With A Cloak," with Joseph Cotten, Barbara Stanwyck Louis Calhern, Leslie Caron, Margaret Wytcherly Fletcher Markle, director

• RAY JUNE, "Callaway Went Thataway," with Fred MacMurray, Dorothy McGuire, and Howard Keel Directors, Norman Panama and Melvin Frank

Monogram

• WILLIAM SICKNER, "Yukon Manhunt," (L Parsons Prod) with Kirby Grant, Gail Davis Margaret Field, Rand Brooks Frank McDonald, director

Paramount

• GEORGE BARNES and PEVERELL MARLEY, "The Greatest Show On Earth," (Technicolor) with Betty Hutton, James Stewart, Cornel Wilde, Dorothy Lamour, Gloria Grahame, Charlton Heston and Lyle Bettger Cecil B DeMille, director

• HARRY STRADLING, "My Son John," with Helen Hayes, Van Heflin, Robert Walker, and Dean Jagger Leo McCarey, director

• JOHN F SEITZ, "The Rage Of The Vulture," with Alan Ladd, Deborah Kerr Charles Boyer, and Corinne Calvet Charles Vidor, director

• CHARLES LANG, "Aaron Slick From Punkin Crick," (Perlberg-Seaton Prod) with Alan Young, Dinah Shore, Robert Merrill and Adele Jergens Claude Binyon, director

• LIONEL LINDON, "Hong-Kong," (Pine Thomas Prod) with Ronald Reagan, Rhonda Fleming, Nigel Bruce, and Olivia Louis Lewis R Foster, director

R.K.O.

• WILLIAM V. SKALL, "Half-Breed," (Technicolor) with Robert Young Janis Carter, Jack Buetel, Barton MacLane Edward Ludwig, director

• JAMES WONG HOWE, "Behave Yourself!" (Wald-Krasna Prod) with Farley Granger, Shelly Winters Francis L. Sullivan, William Demarest, Hans Conried, Sheldon Leonard, Margalo Gilmore George Beck, director

• FRANK PLANER, "The Blue Veil," (Wald-Krasna Prod) with Jane Wyman, Charles Laughton and Katharine Locke Curtis Bernhardt, director.

• GEORGE DISKANT, 'The Racket" (Edmund Grainger Prod) with Robert Mitchum, Robert Ryan, Iris Adrian John Cromwell director

• HARRY WILD, "The Las Vegas Story,' with Jane Russell, Victor Mature, Vincent Price Hoagy Carmichael and Brad Dexter Robert Stevenson director

20th Century Fox

• HARRY JACKSON, "Anne Of The Indies," (Technicolor) with Louis Jordan, Jean Peters, Deborah Kerr, Herbert Marshall, Thomas Gomez. Jacques Tournear, director.

• JOSEPH LASHELLE, "Mr Belvedere Blows His Whistle," with Clifton Webb, Joanne Dru, Hugh Marlo and Zero Mostel Henry Koster, director

• MILTON KRASNER, "The Dr Praetorius Story," with Cary Grant and Jeanne Crain Joseph Mankiewicz, director

• LEO TOVER, "The Day The Earth Stood Still,' with Michael Rennie, Patricia Neal, Billy Grav and Sam Jaffe Robert Wise, director

• NORBERT BRODINE, "The Desert Fox," with James Mason, Desmond Young, Jessica

Tandy, George Macready Henry Hathaway, director

• Lloyd Ahern, "A WAC In His Life," with June Haver, William Lundigan, Marilyn Monroe, Frank Fay and Jack Paar Joe Newman, director

• Charles G Clarke, "The Golden Girl," (Technicolor) with Dennis Day, Mitzi Gaynor Dale Robertson and Una Merkle Lloyd Bacon, director

Universal-International

• Maury Gertsman, "One Never Knows," with Dick Powell, Peggy Dow, Joyce Holden, Charles Drake, William Vedder Lou Breslow, director

• Irving Glassberg, "The Cave," (Technicolor) with McDonald Carey, Alexis Smith Victor Jory, and Hugh O'Brian William Castle, director

• Charles Boyle, "Fine Day," (Technicolor) with Howard Duff, Mona Freeman, Josephine Hull, Craig Stevens Joseph Pevney, director

• Carl Guthrie, "Oh! Baby," with Tom Ewell, Julie Adams, Richard Egan, Harold Vermilyea, and Royal Dano Frederick de Cordova, director

• William Daniels, "The Lady Pays Off," with Linda Darnell, Stephen McNally, Gigi Perreau and Virginia Field Douglas Sirk, director

• Carl Guthrie, "Finders Keepers," with Tom Ewell, Julie Adams, and Evelyn Varden Frederick de Cordova, director

• Russell Metty, "Flame Of Araby," (Technicolor) with Maureen O'Hara, Jeff Chandler, Maxwell Reed, Susan Cabot Charles Lamont, director

Warner Brothers

• Wilfred Cline, "Painting The Clouds With Sunshine," with Dennis Morgan, Virginia Mayo, Lucille Norman and Gene Nelson David Butler, director

• Ted McCord, "Force Of Arms," with William Holden, Nancy Olson, Frank Lovejoy, Gene Evans Dick Wesson Michael Curtiz, director

• Sid Hickox, "Distant Drums," with Gary Cooper and Mari Aldoo Raoul Walsh, director

• Robert Burks, "As Time Goes By," with Gene Tierney and Ray Milland William Keighly, director

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Set Lighting Lamp Data

General Electric Company's lamp department has issued a revised listing of the various General Electric lamps used for set lighting Comprising four mimeographed sheets, all the 3350 K lamps and some of the 3400 K lamps which are suitable for lighting sets for the new Technicolor photographic system are grouped together on one sheet, all the lamps designed for black-and-white photography are listed on the second sheet, lamps designed for 3200 K for use with such film as Kodachrome or other films in the 3200 K classification are on the third sheet, and the fourth sheet lists all the special lamps recommended for use for special effects

The data emphasizes that lamps in the various classifications are immediately identifyable by markings on the bulbs, as for instance, lamps marked MP on end of bulb are intended for B&W photography, where economics dictate that a longer lamp life than the CP lamp gives is desirable.

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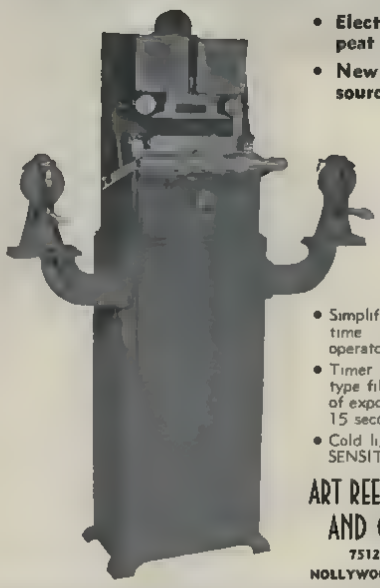

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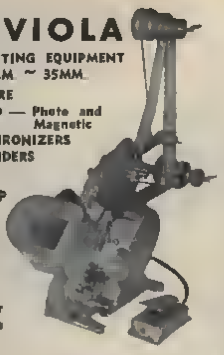
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Television Film Production

By LEIGH ALLEN

Film is the answer to putting live TV shows on the air, says Ralph Edwards, producer of "Truth Or Consequences" for CBS, who addressed members of the American Society of Cinematographers at their regular monthly meeting, April 9th.

Edwards screened samples of his films and illustrated difference in results he obtained using 16mm and 35mm films. Now all his shows are photographed and recorded on 35mm under the direction of Fred Jackman, Jr., A.S.C.

Jackman employs 3 cameras on show, most of which is shot in the studio at CBS. To expedite instructions to two assistants handling other cameras, Fred has intercom cue system, also switching control panel at his camera enabling him to switch other cameras on and off as desired. At present, show requires shooting in excess of 10,000 feet of film each week.

•

500 Indians were rounded up by TV film producer Robert E. Callahan in shooting scenes in Apache country for some of his recent productions. Producer now has 21 half-hour TV films nearing the sound track stage.

•

WCBS-TV, New York, has set up a new film department, headed by David Savage, to operate as a division of the program department and handle all aspects of film programming.

•

Frank Wisbar has switched production activities from Roach Studios to Eagle-Lion Studios in Hollywood, and resumed shooting on a new series of Proctor & Gamble "Fireside Theatre" television films middle of April. Series will wind up about May 5th.

•

Louis Snader, producer of the Snader Telescriptions, has announced that he will produce his next year's program of 400 Telescription TV films in color on 35mm film. Snader said that although black-and-white production costs have doubled since shooting his first TV film 10 months ago, he is ready to meet the second doubling of costs involved in switch to color.

In addition to the 400 Telescriptions, Snader also has plans to produce a series of quarter-hour to 1-hour dramatic films.

Time has worked wonders with his production procedure. Ten months ago Snader thought they were really moving when they did 10 Telescriptions in one day; today they do 30.

•

Lucien Andriot, A.S.C., is directing the photography on first series of Amos 'n Andy TV films now being made at Hal Roach Studios in Culver City.

•

Producers of TV Newsreels of the MacArthur homecoming in San Francisco, last month, reluctantly admit that for once the TV cameras did a better job than the movie cameras. This because of poor lighting facilities at airport where MacArthur plane landed, and the fact the TV cameras are so highly sensitive, able to pick up details in dark and near-darkness that movie cameras fail to register.

Combined TV facilities had a total of 26 television cameras on the scene. Both KTTV and KNBH sent motion picture cameras and crews from Los Angeles to cover event for their respective TV newsreels.

Major newsreels and TV newsreels chipped in $700.00 to provide huge arc lights for illumination, splitting the nut between them.

The moral, said one cameraman, is that TV newsreels should never attempt to compete with good TV camera coverage of such events. Best use to which such motion pictures can be put is intercutting best shots with kinescope footage of TV camera coverage in a final editing.

•

Phil Tannura, A.S.C., is directing the photography on the new series of the Stu Erwin "The Trouble With Father" TV films being produced at Hal Roach Studios. He replaces Walter Strenge, A.S.C., who is in the east on a filming commitment for Roland Reed Productions.

•

Jackson Rose, A.S.C., recently completed directing the photography on a series of TV films produced by Consolidated TV Film Productions at KTTV studios in Hollywood. Films are part of a series of 200 half-hour comedies, starring such well-known comedy stars as Buster Keaton, etc. Assignment will keep Rose busy for several months.

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(Continued on Next Page)

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(Continued from Preceding Page)

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for Mitchell Standard, N C, and Bell & Hewell 35mm cameras Showing TV alignment — outlining active receiver area, TV projection area and Academy (sound) aperture
Write For Details
CAMERA EQUIPMENT COMPANY
1600 Broadway New York, N. Y.

IN THE BEST PROFESSIONAL MANNER

(Continued from Page 201)

on a multiple production program which will involve making our eighth film for The Lutheran Layman's League, a film for Lebanon Steel, scenes for a commercial production to be made in St. Louis, Missouri and a number of background and process plates

For such an undertaking as this, the company ships all its major equipment to the eastern locations in a baggage car leased for the purpose. In this car is shipped our 1300-watt mobile motor generator, cameras and camera equipment, grip equipment and lights. The car travels with the company wherever it goes by rail, and is switched from one line to another as required. We find this less costly and more reliable than shipping the same equipment overland by truck. The company has followed this practice since 1937

Usually when productions are being photographed away from the home lot, shooting continues on still others at the studio During the time we are away from Culver City on the eastern shooting assignments, Phil Tannura, A S C., will take over the photography of the new series of *The Trouble With Father* films, scheduled to start right after May 1st Other directors of photography will supervise the shooting of still others, including the company's large commitments for one-minute spot announcements for television—an item which they have turned out steadily and in excess of 100 since January 1st.

BULLETIN BOARD

(Continued from Page 170)

asks that cinematographers with such footage to sell, first send studio a complete written description of same before sending in film for screening

•

The Sword Of Monte Criste, now in its initial release in the nation's theatres, is the first picture to be released in the new Supercinecolor. Jack Greenhalgh, A.S.C., directed the photography for Alson Productions, Hollywood.

•

Sid Hickox, A.S.C., employed a unique camera vehicle, called a "swampmobile" in shooting scenes for Warner Brothers' "Distant Drums" in inaccessible areas of the Florida Everglades. Vehicle is a light chassis mounted on airplane tires that navigates the marshes without bogging down, and enabled Warners to film locations for the picture never before photographed.

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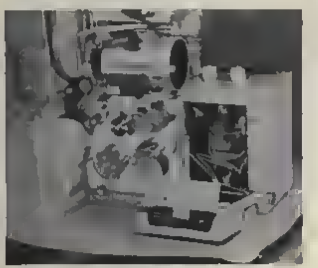
New Optical System based upon use of *Lumenized* Kodak Projection Ektar Lenses. The picture is in sharp focus overall. Highlights, middletones, and shadow areas are clearly defined, with range of tones between highlights and shadows complete, natural.



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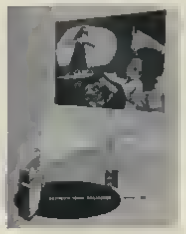

Motion Picture Film Department
Eastman Kodak Company
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East Coast Division
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